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From Classicist to Eclectic: The Stylistic Development of H. E. Goodridge

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**From Classicist to Eclectic:
The Stylistic Development of Henry Edmund Goodridge,
1797-1864**

Volume 1 of 2

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A thesis submitted for the degree of Doctor of Philosophy

University of Bath

Department of Architecture and Civil Engineering

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Summary

During a forty-five year period the architecture of Henry Edmund Goodridge progressed from Regency Greek Revival, through late Georgian Picturesque towards Victorian Eclecticism. The aim of this study is to show how through such development Goodridge produced a style that fused historical architectural forms with modern advances in technology, in order to create an architecture that was appropriate to the age he inhabited.

This work will investigate Goodridge's built and unrealised projects at each stage of his career, creating a full list of his works, including newly discovered material (Appendix I), and discuss what they illustrate about his architectural aims and ideas. Such analysis will reveal that, rather than the malleable local architect of common perception, Goodridge was a talented and innovative professional who was continuously at the forefront of national developments in aesthetics and architectural style.

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Finally I would like to give my deepest gratitude to the members of the Beckford Society, the volunteers of Beckford's Tower in Bath, the staff of Bath Preservation Trust and my friends and family for their unending enthusiasm and support.

Introduction

Henry Edmund Goodridge (1797-1864) was the most significant architect practising in Bath during the first half of the nineteenth century. His architecture, developed over a forty-five year period, progressed from Regency Greek Revival, through late Georgian Picturesque towards Victorian Eclecticism. However, considering the length of his career and the quality of his work, Goodridge's architecture remains under researched and largely neglected.¹ The aim of this study is to redress that neglect through investigating the full extent of Goodridge's executed buildings and unrealised designs at every stage of his career, many of which have never before been researched, in order to assess how Goodridge's stylistic development can be used to build a picture of his architectural aims and ideas. In doing so this work will illustrate how, rather than the malleable local architect of common perception, Goodridge was highly talented, and that his forms developed from a deep knowledge of his subject and a desire to master his chosen profession.

The 19th Century architecture in Bath has been frequently overshadowed by its eighteenth century forebears and there remains only one major publication dedicated to the period, Neil Jackson's *Nineteenth Century Bath Architects and Architecture* (1991).² This work is an extensive discussion of the aesthetic ideas and stylistic developments which occurred in Bath during the 1800s and in it Jackson offers a brief assessment of the most significant architects of the period, including Goodridge, and the impact they had upon the development of the city.³ However talented or prolific these architects were in nineteenth-century Bath, their influence on the architecture of the city continues to be neglected in comparison to their eighteenth-century counterparts.⁴ There have been very few further publications about Goodridge since Jackson, and all of them concentrate on either his work for Beckford at Lansdown Tower or the villas designed on Bathwick Hill, providing knowledge of only five buildings out of a body of work totalling over fifty built and unrealised projects.⁵

The overpowering presence of William Beckford, for whom Goodridge designed Lansdown Tower, has resulted in a limited understanding and misguided judgement of Goodridge's architecture. This has been further compounded by the lack of any

published work or manuscript written by Goodridge in which he presents his architectural ideas. This lack of understanding has led to Goodridge's architectural style (which ranges from the Greek, to the Gothic, the Norman and even the Byzantine) being summed up by generalisations such as Howard Colvin's referral to it as 'eccentric but highly picturesque architecture'.⁶ It is far too narrow an opinion of an architect whose career lasted over forty-five years and who was continuously at the forefront of national developments in aesthetics and architectural style.⁷ The most misguided opinion of Goodridge and his work comes from Timothy Mowl, who refers to Lansdown Tower as 'a compromise drawn by a willing but untutored provincial' and even goes on to suggest that when he came to design the Bathwick Villas Goodridge was 'a little embarrassed, one suspects, by the detail of his Lansdown Tower'.⁸ As this study will prove Goodridge was neither untutored nor ever had reason to be embarrassed by any of his works.

In reviewing available published works alongside Jackson's *Nineteenth Century Bath Architects and Architecture* (1991), and the catalogue of Goodridge's works compiled by Howard Colvin for the *Biographical Dictionary of British Architects 1600-1840*, it was revealed that there have been very few publications that refer to Goodridge and assess his buildings and architectural style.⁹ The first gazetteer of Goodridge's Bath buildings was perhaps Charles Robertson's *Bath: An Architectural Guide* (1975), noted for the attribution of the Bazaar in Quiet Street to Goodridge, but lacking any reference to the Bathwick Hill developments.¹⁰ Robertson's work combined with Jackson's has been enhanced and refined in recent years through the most current research into Goodridge, prior to this study, undertaken for the assorted references to him in Michael Forsyth's *Bath*, (Pevsner Architectural Guide, 2003), which offers brief insights into all of Goodridge's buildings located within the city.¹¹

Prior to Jackson the most extensive analysis of Goodridge's villas and Lansdown Tower had been by David Watkin in *Thomas Hope 1769-1831 and the Neo-Classical Ideal* (1968), which had concentrated on the Greco-Italianate villa style of the Bathwick Hill buildings, in particular when placed in context with the influence of Thomas Hope's house at the Deepdene.¹² Watkin offers one of the most favourable opinions of Goodridge's talent and standing as a professional architect, which was reaffirmed, in particular with relation to Lansdown Tower, by J. Mordaunt Crook in *The Greek*

Revival (1972, revised 1995), in which the significance of the Tower design in the development of British architecture was clearly illustrated.¹³

Following on from Watkin the Bathwick villas and their lodge houses were the main focus of Timothy Mowl's assessment of Goodridge's work, and in two separate publications from the 1980s Mowl, although attributing several possible new buildings to Goodridge, continually disregards his skill in favour of dismissing him as a second rate provincial architect.¹⁴

The most frequent writer to publish works about Goodridge has been Christopher Woodward, who followed on from Watkin and Mowl before him and concentrated on the Bathwick Hill villas and Lansdown Tower without reference to works such as Cleveland Bridge or any buildings outside of Bath. Woodward did, however, in his work 'H. E. Goodridge in Bath: The End of the Terrace and the rise of the Villa' (1994) offer the first most contextual insight into the impact of Goodridge's villas in respect to the changing economy of Bath and the move from the townhouse terrace to the urban villa.¹⁵ He followed this with an assessment of the Bathwick Villas and the Picturesque in 'Aerial Boudoirs of Bath' (1997).¹⁶ It was Woodward also who has attempted to fully assess the comparison between Goodridge's architecture, in particular interior architecture, and that of Sir John Soane in 'William Beckford and Fonthill Splendens: Early works by Soane and Goodridge' (1998), in which he investigates the work both architects undertook for Beckford, Soane during the 1780s and Goodridge in the 1820s.¹⁷ The most recent publication to offer an insight into Goodridge's architecture was also by Woodward, but once again concentrates on the work for Beckford, Goodridge's most famous client. In his chapter for the exhibition catalogue *William Beckford 1760-1844: An Eye for the Magnificent* (2001) Woodward offers the most comprehensive discussion on the evolution, design and construction of Lansdown Tower, which benefited highly from the research into the building undertaken by Pat Hughes and Jerry Sampson as part of the restoration of the Tower between 1996-2000.¹⁸

What assessment of this relatively slight collection of published works on Goodridge makes highly apparent however is that there has never been either a complete overview of his career taking into account all his works both in and outside of Bath, or an attempt

to trace the development of his architectural style and assess the influences upon it or meaning behind it.

It is possible to see that the lack of any comprehensive assessment of Goodridge's entire career has also been partly due to there being no single collection of his drawings or archive of documents relating to his projects. The most well-documented project is Lansdown Tower, thanks to the extensive collection of letters, account books and documents relating to its design, its place in William Beckford's life and its construction, which are divided between the Beckford Papers at the New Bodleian Library, Oxford, the Beckford Collection at the Beinecke Rare Book and Manuscript Library, Yale University and the Papers of the Duke of Hamilton and Brandon.¹⁹ The Hamilton Papers also contain extensive new material concerning Goodridge's designs for Hamilton Palace and the Hamilton Mausoleum, which will be discussed in Chapter 8 of this study. The largest collection of drawings by Goodridge can be found in the records of the Incorporated Church Building Society at Lambeth Palace in London from which, as Chapter 6 will show, much of the understanding of his Gothic style can be gained.

With very little original material to provide biographical details, and only one known image of Goodridge himself [fig.1], the main source of information regarding his life and his ideas on style is the Memoir written following his death in 1864 by his son Alfred Samuel Goodridge for the Royal Institute of British Architects.²⁰ This document also provides the framework upon which a new catalogue of Goodridge's work can be based.²¹ This catalogue detailing the original material that has been discovered and studied in the process of researching Goodridge and his architecture can be found in Appendix I.

Following Goodridge's death in 1864 his practice at No. 7 Henrietta Street in Bath was continued by his son Alfred Samuel Goodridge (1827-1915) and in turn then became the practice of the notable early twentieth-century Bath architect Mowbray Aston Green (1866-1946).²² Green's practice in partnership with J. H. Hollier was purchased in 1947 by Frank W. Beresford-Smith and during the 1990s the archives of the Beresford-Smith practice (which had also been known as Carpenter & Beresford-Smith) were deposited at the city of Bath Record office.²³ Prior to this John Harris had attempted to purchase the

collection for the RIBA under the impression that it included the archive of the Goodridge & Son practice.²⁴ When the collection was eventually inventoried for the Bath Record Office it was discovered that it was actually an extensive archive of the work of George Phillips Manners and the Manners & Gill practice, and that it did not contain any material by H. E. Goodridge.²⁵

A study of the catalogue of the Beresford-Smith collection compiled prior to its purchase reveals much about the history of the Goodridge material missing from the collection. In the front of the printed list of the collection, which was made up of a series of numbered packets containing various building projects, is a hand-written note that states ‘110-138 are missing (destroyed by a certain Jack Carpenter)’.²⁶ Archivist Colin Johnson, who accepted the donation of the collection into the Bath Record Office, recalls that it was these packets of the collection that were assumed to have been the Goodridge papers and that a partner in the firm, probably Jack Carpenter, had separated the Goodridge material and burnt it.²⁷ By cross-referencing the list of contents in the collection packets with the index of projects, it has been possible to build up a picture of what these missing envelopes contained. As Appendix III shows, this has confirmed that missing packets 110-138 comprised of projects largely relating to the Bathwick Estate and therefore likely to have contained items by Goodridge or relating to some of his works.²⁸ Attempts to locate the missing Goodridge items have resulted in tracing Jack Carpenter as far as Birmingham in the 1990s but it has failed to reveal the existence or location of the missing material.²⁹ Similarly, attempts to trace Goodridge’s decedents in order to locate a possible personal archive or collection of drawings still owned by the family has also been unsuccessful.

Lack of a full appreciation for Goodridge’s work has resulted in Beckford’s presence in Goodridge’s career overshadowing the projects he worked on outside of their partnership. When considering the relationship between Beckford and James Wyatt, the architect at Fonthill Abbey, John Wilton-Ely refers to Wyatt as Beckford’s ‘Executive’ Architect, implying that Beckford made all the major decisions concerning the design of Fonthill, and Wyatt simply executed them.³⁰ It is this same label that Christopher Woodward adopts when referring to the relationship between Beckford and Goodridge at Lansdown Tower, claiming that ‘Beckford was the genius of the design, Goodridge

its executant'.³¹ The most damning assessment of Goodridge comes from Timothy Mowl who referred to him as Beckford's 'young, biddable architect'.³²

The neglect of Goodridge's work has led to such a picture of him being painted, and it is only through close investigation of his architecture before and during the period when he first worked for Beckford that the true understanding of both their partnership of shared ideas and the reasoning behind Goodridge's designs can be truly understood. Goodridge was young, but he was also confident and adventurous; he was naturally developing his own forms rather than merely succumbing to whatever Beckford desired.

What David Watkin has recognised better than most was Goodridge's true range and abilities, referring to him as 'a gifted local architect', and it was Watkin in his work on Thomas Hope who first offered the stylistic connection between Goodridge's work for Beckford and the influence of John Soane.³³ Yet still Beckford overshadows, as the assumption that it was through Beckford that the two architects met has resulted in Beckford being seen as the reason for Soane's ideas influencing Goodridge.³⁴ What has until now been unknown or ignored is that Goodridge met Soane in 1821, one year before Beckford moved to Bath and two years before Goodridge would begin to work with him.³⁵ Evidence of this direct contact, beyond Beckford's reach, is essential when challenging the control over Goodridge's career that has been previously credited to Beckford. Goodridge was established enough in his career by 1821 for Soane to choose to view buildings in Bath with him, and it was this previous meeting which later led to them working together in 1829.³⁶

Goodridge's role in the newly formed Institute of British Architects in 1835 has also been neglected until now, and it offers an insight into the extent to which he was regarded within the architectural profession.³⁷ Goodridge was nominated as a Fellow of the Institute in 1835 by Thomas L. Donaldson, the founding Secretary.³⁸ That he and Donaldson appear to have enjoyed a close friendship is also seen in the familiarity of address found in Goodridge's letters to Donaldson where he writes to 'My Dear Donaldson'.³⁹ It is in his eulogy to Goodridge that the value Donaldson placed on the Bath architect and his work was clearly shown when he refers to Goodridge as his 'valued friend and professional brother,' and concludes by stating that he was,

‘One who was respected by all who knew him for his professional and personal worth: of one who had the eye of an architect, and the hand of an architect; whose heart was in his work, and who was in every duty of life the man of duty.’⁴⁰

During a forty-five year period the architecture of Henry Edmund Goodridge progressed from Regency Greek Revival, through late Georgian Picturesque towards Victorian Eclecticism, and at all times he relied upon an extensive knowledge of architectural history. In his *An Historical Essay on Architecture by the late Thomas Hope illustrated with drawings made by him in Italy and Germany*, published posthumously in 1835, Thomas Hope presented the same knowledge of history as a means through which new architecture should be formed.⁴¹ The *Historical Essay* covered the architecture of Europe and in particular Greece, as well as Asia Minor, India, Russia and China. In it Hope criticised Roman architecture in favour of the Greek, continuing to develop his ideas on Greek that he had established in 1804 with his *Observations* on James Wyatt’s design for Downing College. The *Historical Essay* clearly showed how Hope viewed ‘Roman architecture as debased, Renaissance as merely imitation, Baroque as an aberration, and modern as ridiculous’.⁴² However, as Watkin has pointed out, even when Hope denigrates the architecture of the Renaissance, he still praised Palladio.⁴³ The Byzantine and the Romanesque were not completely discounted, as no matter what their faults, they were still preferable to Gothic. What this judgement of architectural style in the early 1830s ended up promoting therefore was the creation of new architecture that could combine the best aspects of all historic periods. In doing so, Hope moved from being the leading mind in the development of the Greek Revival to being the key advocate for the foundation of British nineteenth-century Eclecticism.⁴⁴ It is the exact same route that Goodridge followed through his stylistic development.

With his own interest in architectural history it is likely that Goodridge owned a copy of Hope’s *Historical Essay on Architecture* or, if not, had seen the many passages from it that J. C. Loudon reproduced in his *Architectural Magazine* during 1835-8.⁴⁵ His access to these works during that late 1830s, as well as other similar theoretical writings published in professional periodicals such as the *Architectural Magazine* and *The Builder*, and reviews and commentaries in more general journals such as the *Gentleman’s Magazine* provided Goodridge with access to the ideas about style that

were being discussed in contemporary architectural debates. As Chapter 9 will show, during the decade that followed Goodridge's own style would reflect such ideas and develop to combine the Greek Revival and Greco-Italianate of the 1820s, with his monumental Greco-Roman and Gothic Revival of the 1830s, resulting in the Lansdown Cemetery Gateway of 1848, a structure that introduced Eclecticism into Bath.

Like Hope, Goodridge developed from a classicist to an eclectic, however, that move cannot be seen either as a result of just reading Hope's *Historical Essay on Architecture* or the increasing taste for eclecticism in British architecture.⁴⁶ The following study, which will be the first work to assess the full extent of Goodridge's career, will show that Goodridge's stylistic development was the fusion of his appreciation and understanding of architectural history with his enthusiasm for the technological advances of the modern age he inhabited. The result was an architectural style that combined the purity of historical sources with the freedom of invention.

¹ In 1984 a small photographic exhibition of Goodridge's known works was held at Beckford's Tower in Bath and the author is grateful for the advice and information that Sidney Blackmore, the curator of this exhibition has offered during the course of this study. For accounts of Goodridge's life and works see Colvin, H., *A Biographical Dictionary of British Architects 1600-1840*, Yale University Press, New Haven & London, 4th edition, pp.433-435 and Leach, P., 'Henry Edmund Goodridge', *Oxford Dictionary of National Biography*, Matthew, H. C. G., ed., Oxford University Press, Oxford, 2004.

² Prior to Jackson's work nineteenth century architects had featured in Ison, W., *The Georgian Buildings in Bath*, Faber & Faber, 1948, (reprinted by Spire Books, 2004) and Robertson, C., *Bath: An Architectural Guide*, Faber & Faber, London, 1975.

³ Knowledge of many of the buildings that feature in Jackson's study has been further enhanced by Forsyth, *Bath*, op. cit.

⁴ Since the publication of Jackson's work very few studies have been made on the architects of the nineteenth-century in Bath. See Bernhardt, D., *A Victorian Practice in Bath: George Phillips Manners, John Elkington Gill, Thomas Browne*, unpublished thesis, University of Bath, 2003; Forsyth, M., 'Edward Davis: Nineteenth Century Bath Architect and pupil of Sir John Soane', *Bath History*, Vol. VII, 1998, pp.107-128, and Cunliffe, B., 'Major Davis: Architect and Antiquarian', *Bath History*, vol.1, 1986, pp.27-60,

⁵ See Woodward, op. cit.

⁶ Colvin, op. cit. p.434.

⁷ Similarly, just because Goodridge did not practise in London he should not be discounted as a second rate architect. For the dismissal of provincial architects in this way see Brandwood, G., 'Many and Varied: Victorian Provincial Architects in England and Wales', Ferry, K., ed., *Powerhouse of Provincial Architecture 1837-1914*, The Victorian Society, London, 2009, pp.3-14.

⁸ Mowl, 'The Williamane', op. cit., p.98.

⁹ Colvin, op. cit.

¹⁰ Robertson, C., *Bath: An Architectural Guide*, Faber & Faber, London, 1975, pp.52-4, 59,62-3, 138.

¹¹ Forsyth, op. cit.

¹² Watkin, D., *Thomas Hope 1769-1831 and the Neo-Classical Ideal*, John Murray, London, 1968, pp.45-9, 52.

¹³ Crook, J. Mordaunt, *The Greek Revival*, John Murray, London, 1972, rev. edition 1995, pp.102-3;

¹⁴ Mowl, T., and Earnshaw, B., *Trumpet at a Distant Gate: The Lodge as Prelude to the Country House*, Waterstone, London, 1985, Chapter 10, pp.146-158; Mowl, T., 'The Williamane – Architecture for the Sailor King', White, R., & Lightburn, C., eds., *Late Georgian Classicism*, The Georgian Group, 1988, pp.92-106;

¹⁵ Woodward, C., 'H. E. Goodridge in Bath: The End of the Terrace and the rise of the Villa', *The Picturesque in England*, Arnold, D., ed., The Georgian Group, London, 1994, p.57-75

¹⁶ Woodward, C., 'Aerial Boudoirs of Bath', *Country Life*, 4 September 1997, pp.68-71.

¹⁷ Woodward, C., 'William Beckford and Fonthill Splendens: Early works by Soane and Goodridge', *Apollo*, Feb 1998. pp.33-40.

¹⁸ Woodward, C., 'Beckford's Tower in Bath', Ostergard, D., ed., *William Beckford 1760-1844: An Eye for the Magnificent*, Yale University Press, New Haven & London, 2001, pp.278-295.

¹⁹ Access to the Catalogue of the Hamilton Papers still in the family's ownership can be found through the National Register of Archives for Scotland, part of the Scottish National Archives.

²⁰ 'Brief Memoir of the Late Henry Edmund Goodridge', *RIBA Sessional Papers*, 1864-5, extra Pagination 3-5. This document will be used extensively throughout this work and has been reproduced in full in Appendix II.

²¹ It was this *Memoir* that the list of works for the entry on Goodridge in Colvin's *Dictionary of British Architects* was no doubt based upon and added to, see Colvin, op. cit. Colvin's list has been further enhanced while researching for this study and for the full list of known and attributed works by Goodridge see Appendix I.

²² For A. S. Goodridge see his obituary in *RIBA Journal*, vol. 22, 1915, p.34, and for Mowbray Green see *RIBA Journal*, vol.53, 1946, p.100.

²³ Beresford Smith Collection, Bath Record Office, Accession 529.

²⁴ Interview with John Harris, September 2006. Charles Hind, Heinz Curator of Drawings at the RIBA Drawing Collection believe there still exists some

correspondence concerning this matter in the collection archives, but has been unable to locate them. Interview with Charles Hind, November 2006.

²⁵ For the history of the practise of George Phillips Manners and a study of the Beresford Smith collection, see Bernhardt, op. cit.

²⁶ Index of Beresford Smith Collection, Bath Record Office, Acc. 529.

²⁷ Interview with Colin Johnson, December 2006.

²⁸ See Appendix IV for list of the content of the missing packets from the Beresford Smith Collection.

²⁹ Interview with David Beresford Smith revealed that his father's partner was believed to have taken some of the office archive when he moved to Birmingham. Interview with David Beresford Smith, January 2008.

³⁰ Wilton-Ely, J., 'Beckford, Fonthill Abbey and the Picturesque', *The Picturesque in England*, Arnold, D., ed., The Georgian Group, London, 1994, p.35.

³¹ Christopher Woodward best sums up the current opinion of Goodridge in his two articles 'H. E. Goodridge in Bath' op. cit., and 'William Beckford and Fonthill Splendens', op. cit.

³² Mowl, T., 'William Beckford, A Biographical Perspective', *William Beckford, 1760-1844: An Eye for the Magnificent*, Ostergard, op. cit., p.29.

³³ Watkin, D., 'Beckford, Soane and Hope: The Psychology of the Collector', *William Beckford, 1760-1844: An Eye for the Magnificent*, Ostergard, op. cit., p.43.

³⁴ See Woodward, 'William Beckford and Fonthill Splendens', op. cit., and 'Beckford's Tower in Bath', in *William Beckford*, Oestergard, ed., op. cit., pp.279-295.

³⁵ Soane records the meeting in his journal see Sir John Soane Museum, Transcription of Soane notebooks, Vol. 11, 1820-22, Book 166, p.62.

³⁶ See Chapter 4 of this work for a discussion on Goodridge and Soane at Hardenhuish.

³⁷ Goodridge was nominated as a Fellow of the Institute on 14 December 1835 and elected at the General Meeting held on 18 January 1836 and is recorded in the RIBA Minutes of the General Meetings, vol. 1, 1835-1841, pp.69, 74.

³⁸ Ibid, p.69. Goodridge was the 35th Fellow to be elected since the formation of the Institute. It is interesting to note that at this time Goodridge was one of very few Fellows who were not based in London, and his involvement at such an early stage of illustrates his standing within the profession. Geoff Brandwood points out that even by

1842, only 23 of the 197 fellows and associates of the RIBA were based outside of London. See Brandwood, op. cit.

³⁹ Two letters from Goodridge to Donaldson are in the archives of the RIBA; 13 July 1838 LC/2/1/21 and 28 July 1838 LC/2/1/24, both concerning Goodridge's report on the Roman Villa at Newton St Loe.

⁴⁰ RIBA Transactions, 1864-5, p.7.

⁴¹ For Hope's *Historical Essay on Architecture* see Watkin, D., 'Critic and Historian: Hope's Writings on Architecture, Furniture and Interior Decoration, in *Thomas Hope: Regency Designer*, Hewat-Jaboor, P., & Watkin, D., eds. Yale, New Haven & London, 2008, pp.45-44, and Catalogue no. 116, pp.488-490.

⁴² Watkin, *ibid*, p.53.

⁴³ *Ibid*, p.33. Hope's *Observations* of 1804 is discussed in Chapter 2 of this study.

⁴⁴ See also Pevsner, N., 'Hubsch and the Rundbogenstil; Hope and the Neo-Renaissance', in *Some Architectural Writers of the Nineteenth Century*, Clarendon Press, Oxford, 1972, pp.62-75.

⁴⁵ Loudon, J. C., *Architectural Magazine*, Vol.2 1835, Vol. 3, 1836, vol. 4, 1837, and vol. 5, 1838.

⁴⁶ Hope is referred to as having gone from a classicist to an 'ecclecticist' by Krufft, H. W., *A History of Architectural Theory, from Vitruvius to the Present*, 1994, p.325.

Chapter 1

History and Progress: Goodridge's education in Architecture

Despite the major significance of William Beckford on the evolution of Henry Edmund Goodridge's architecture, the single most influential element on the initial establishment and early development of his ideas was the Parish of Bathwick. The outbreak of war with France in 1793, and the subsequent collapse of the banking system resulted in a series of bankruptcies in the early nineteenth-century building trade in Bath.¹ What followed was a dramatic change in the social make-up of the city. What once had been a resort town where the wealthy aristocracy would venture for a few months each year became the 'polite' residence of the emerging middle class.² Bath builders and architects responded by reviving the speculative developments of the eighteenth century, and the early 1800s saw Bath once again expand to suit the demands of a changing society.

This social and economic change had the greatest impact on the village of Bathwick, where the strength of the Pulteney family heralded in a period of expansion that would physically transform the city from the terraces of the eighteenth-century to the urban villas and detached housing of the nineteenth. The men responsible for much of this change were the architect John Pinch (c.1770-1827) and the builder James Goodridge (1766-1849), the father of Henry Edmund Goodridge.

This chapter will discuss H. E. Goodridge's stylistic development during his early career by investigating the various avenues of learning that were available to him as he grew up on the Bathwick Estate and the extent to which his family, and the environment within which he lived as a young man informed the establishment of his architectural style. Assessment of his early works in the Greek Revival and Gothic styles will in turn illustrate how Goodridge began to combine historical sources with his own invented forms in order to present a picture of his architectural aims and ideas before the period when he began working for William Beckford.

The Impact of Bathwick

In 1760 the heiress of the Bathwick Estate, Frances Pulteney married William Johnstone, an advocate from Edinburgh who adopted his wife's name upon their marriage.³ William Johnstone Pulteney then began a series of developments and improvements on his wife's estate.⁴ The Manor of Bathwick comprised of 600 acres of mostly farmland stretching east of the river Avon away from the city up to borders with Bathampton and Calverton Down. Pulteney's first development was the construction of a bridge across the Avon in order to open up greater communication between the city and the estate.⁵ He had originally commissioned a design from 'Mr Paty' but the project was soon passed to the Adam brothers who Pulteney had known in Scotland.⁶ Pulteney Bridge, designed by Robert Adam, was completed in 1777, at which point Adam also began plans for large-scale development on the Bathwick estate.⁷ Adam's designs were never executed but in 1788 Pulteney revived the ideas for development and commissioned Thomas Baldwin to begin a new street of terraced townhouses leading east from Pulteney Bridge towards Spring Gardens, which would later become Great Pulteney Street.⁸

When Baldwin began working for Pulteney he had introduced other local builders and craftsman to the estate, many of whom took on leases for plots to develop, thus continuing the tradition of speculative building that John Wood the Elder had initiated in the city.⁹ One of these men was the architect and developer John Pinch, who would be instrumental in H. E. Goodridge's architectural education.¹⁰ It is likely that it was also at this point that James Goodridge began work on the Bathwick Estate.

The first known date for James Goodridge taking on property in Bathwick is 26 March 1794, when at the age of thirty he signed a 99-year lease for 'a messuage on Great Pulteney Street' at plot number 30.¹¹ In 1797, the year his son was born, James Goodridge signed another 99-year lease for a plot of land on the west side of Henrietta Street (no.10), attached to this lease is a plan by John Pinch.¹² At this date Pinch was also developing properties and was responsible for the design of the west side of Henrietta Street in 1797, numbering houses 6-10. Baldwin had gone bankrupt in 1793, the same year as the collapse of two major Bath banks that were funding building work, and it would appear that Pinch then became the primary architect and developer on the Bathwick Estate.¹³

It is interesting to note that at this date James Goodridge was recorded on the lease as a carpenter. By 1802 he signed a lease to develop numbers 7-10 Edward Street, again designed by Pinch, but by that time he had progressed from a carpenter to signing the lease as a builder.¹⁴ In 1800 Pinch was declared bankrupt and it appears that James Goodridge then became the main developer behind much of the work on the Bathwick estate, with Pinch acting as surveyor and architect.¹⁵ It was a partnership that would last many years and be very influential on the young H. E. Goodridge, as it provided him with an early education in building design and construction. It also must have been a lucrative partnership because by 1824, when his son signed a lease in trust for the renting of 34 Great Pulteney Street, James Goodridge has gone from carpenter to builder to 'Gentleman'.¹⁶

In 1808 William Henry Vane, 3rd Earl of Darlington, inherited the Bathwick estate, and with Darlington the estate entered a new phase of its development, and James Goodridge's position was elevated. From 1808 until 1835 James Goodridge acted as the Earl of Darlington's local agent, placing him in the perfect position to embark on large speculative projects on the estate.¹⁷ In 1808 Goodridge and Pinch signed a lease for the development of New Sydney Place (now Sydney Place), a range of eleven houses that sit on the south west side of the hexagonal Spring Gardens, later renamed Sydney Gardens [fig.2].¹⁸ On a plan of the development James Goodridge is listed as occupying the first house in the range.¹⁹ At this date Henry Edmund Goodridge was eleven years old, and residing in Bath's most elegant and modern terrace. The significance of this is vital to the development of Goodridge's early work, as it puts him into direct contact with the first architect to have influence upon his architectural style, John Pinch.

Although in Baldwin's work on Great Pulteney Street the influence of Adam can be seen, the Palladian tradition was still dominant in Bath. At New Sydney Place Pinch began to move further away from that tradition, and created flat facades stripped of columns and pilasters.²⁰ Pinch's ramped Pompeian scrollwork stringcourse achieved what both Wood the Elder and his son failed to do, by overcoming the change in levels between each plot caused by building up-hill while still retaining a continuous horizontal. The elegance of New Sydney Place introduced Neo-Classicism to the Bath

townhouse and paved the way for the Greek Revival townhouses that H. E. Goodridge would develop at Cleveland Place in 1827.²¹ It was however, the advent of industrialisation and the advancements in engineering technology surrounding the scheme to build a second bridge across the river Avon, which cemented the importance of the Bathwick Estate upon H. E. Goodridge's architecture.

The Bathwick Bridge

In 1805 an act was passed permitting William Pulteney to construct a new bridge across the Avon allowing traffic from the London Road into Bathwick.²² The Bathwick Estate papers contain various schemes for the new bridge, in particular designs by the engineers John Rennie and Thomas Telford.²³ Although these schemes are undated, it is possible to assume that they were commissioned between 1805-8 by Pulteney and not the Earl of Darlington, as both Rennie's and Telford's designs are titled Pulteney Bridge. Both Rennie and Telford were also known to William Pulteney, which would explain why he approached them to submit possible schemes.

Rennie was responsible for the excavation of the Kennet and Avon Canal through Bathwick between 1799-1810 and had designed the iron footbridges across the canal in Sydney Gardens in 1800.²⁴ His designs for Bathwick Bridge show alternate plans for both a single span and a triple-arched stone bridge, and pay particular attention to the formation of the riverbed [figs.3-4].

However, in light of the possibility of the young H. E. Goodridge having been shown these proposals by his father, or seen them when he was older, it is the design by Thomas Telford that is the more important. William Pulteney was Telford's greatest patron and had been largely responsible for Telford's appointment as Surveyor of Public Works for Shropshire.²⁵ Telford, who in his career designed over forty bridges in Shropshire including many iron bridges over the River Severn, proposed a single span iron bridge for Bathwick [fig.5].²⁶ Even though Telford's bridge over the Avon was not executed, the proposal would have been seen by both Pinch and James Goodridge, and heralded the introduction of the modern age of structural iron into the city.

By 1810 the estate had passed to the Earl of Darlington and James Goodridge and Pinch had taken over the development of the new bridge, then to be called Darlington Bridge. Pinch's 1810 scheme for the proposed bridge was a single span stone construction on which the only ironwork was railings and elaborate lamps [fig.6].²⁷ Pinch and Goodridge had been involved with the decision to situate the bridge at the point where the crossing would link the Bathwick estate to London Road at Walcot.²⁸ What is most significant about the 1810 bridge scheme however is that the drawings were accompanied by letters from James Goodridge detailing the structure of the bridge and indicating he was well-educated in bridge construction.²⁹ James Goodridge must have been acquainted with Telford during the engineer's time on the Pulteney estate and it was perhaps through him, and contact with Rennie over the canal project, that James Goodridge gained his knowledge of bridge construction. It was this knowledge, that when passed on to his son, would make it possible for H. E. Goodridge to construct his own design for the new bridge in 1827.

In May 1822 Pinch, by then in partnership with his son John Pinch the Younger, prepared several designs for the new Bathwick bridge, including both single and double span iron structures [figs.7-8].³⁰ Alongside Telford's 1805 single span design, and coupled with his own father's technical knowledge, these iron bridge designs must have inspired H. E. Goodridge's 1827 Cleveland Bridge.³¹ To a young boy and budding architect the prospect of such a new and exciting iron construction in the city, and so close to his own home, must have inspired the interest in modern technological developments that he continued to develop throughout his life.

It is possible, therefore, that the young Goodridge's first interest in the world of science and technology came through his father and a childhood spent in contact with the works of the great engineers of his age, possibly with the men themselves. It was an incident related to his encounters with such progress in engineering that can also be seen as the moment his interest in the world of history was initiated. In 1825 Goodridge donated a block of Roman lead inscribed 'IMP HADRIANI. AVG' to the Bath Literary and Scientific Institution, which he claimed had been discovered in 1809 at Sydney Buildings when he was eleven years old.³² The Kennet and Avon canal was cut during 1804-1810, and in 1809 the land on which Sydney Buildings was built was being prepared for development. The 1840 Bathwick Parish Tithe map indicates that James

Goodridge owned a plot at Sydney buildings now No. 39, Sydney Lodge, and it is likely that it was here the young Goodridge discovered his Roman lead [fig.9].³³ The discovery of the Roman lead was perhaps what inspired in him an interest in antiquarianism that would last throughout his life. There is also a sense of this event being the birth of his architectural style, when a young inquisitive mind discovered the ancient world while watching the modern one taking shape. It was a meeting of history and progress that would come to define his architecture.

An Education in Architecture

Thomas Telford was also influential when the time came for H. E. Goodridge to embark on his professional education. His son, A. S. Goodridge, when writing about his father, claimed his grandfather James had ‘consulted Telford, with whom he was well acquainted, and by his advice, and with the expressed desire of his son, he articulated him to Mr Lowder’.³⁴ It is apparent that the choice of Lowder was not only a recommendation from Telford, one of the country’s greatest engineers, but also the desire of young H. E. Goodridge himself. It also presents questions over the nature of Goodridge’s formal architectural education. John Lowder (1781-1829) was the son of a wealthy Bath banking family and had exhibited at the Royal Academy in 1803.³⁵ However, he did not execute any buildings until the Bath and District National School in 1816, a circular building with wedge shaped classrooms.³⁶ Walter Ison refers to Lowder as ‘a wealthy amateur’ and claims he accepted no fees for either the National School or his next building, Holy Trinity Church, (1819-22).³⁷

Lowder was perhaps not quite the amateur that Ison suggests as in 1817 he was made the Surveyor to the City of Bath. His initial design for Holy Trinity was in the Grecian style but objections forced him to change to Gothic [fig.10].³⁸ That he was well equipped to design in either style, and showed a partiality for the Greek, suggests that he was both well educated in architectural history, and aware of the growing influence of the Greek Revival. It was perhaps this level of knowledge and involvement with developments in Neo-Classicism that appealed to the young Goodridge. It is also possible that he was drawn to the element of experimentation or innovation in Lowder’s circular National School, the design of which was extraordinary in Bath at this date [fig.11].³⁹ The National School design also shows knowledge of the circular building type that Lowder could have known through reproductions of Bernard Poyet’s designs

for the Hotel Ste-Anne in Paris, a large circular hospital begun in 1788 but not completed, or more likely Jeremy Bentham's *Panopticon*, the design for an ideal penitentiary in circular form published in 1791.⁴⁰ What is perhaps more likely is that it showed Lowder's knowledge of the architectural history of Bath in particular, because it echoes John Wood the Elder's initial design for a General Hospital, which, though planned, was never executed. The hospital was to be built on land known as the Ambrey, and on Wood's Map of Bath from 1736 the building is circular in form.⁴¹ Knowledge of Wood's work, and in particular his second edition of the *Essay Towards A Description of Bath* (1749), would also have provided another circular building for inspiration, in the form for the 1737 Casa Rotella of Dr Milsom, constructed around the spring of Lyncombe Spa, and recorded by Wood in its original design.⁴² It is therefore probable that Goodridge's interest in Wood's ideas, which can be seen in his having owned a copy of Wood's 1741 *Origin of Building*, was gained through Lowder.⁴³

However, the problem presented by Lowder's career is the exact date when H. E. Goodridge embarked on his articulated period. Goodridge was in practise in Henrietta Street by 1819 when he was twenty-two years old.⁴⁴ If, as was typical, he began his articles at sixteen, he should have joined Lowder's office in 1813, at a time when there is no evidence of Lowder actually building anything. Goodridge's son noted that his father was articulated to Lowder 'who was then the City Architect for Bath' which, if taken literally, means that Goodridge did not join Lowder's office until 1817. In 1818 Goodridge is reported to have visited France, and if on his return he began setting up his practise he would have actually spent very little time in Lowder's office, probably only a year.⁴⁵ With no record of Goodridge having attended another office or even Royal Academy lectures in London, the bulk of his architectural education must have been obtained not from Lowder, but from James Goodridge's partnership with John Pinch.

Goodridge's father educated him in construction and the technical aspects of building, as well as being introduced to the possibilities of speculative developments. It would appear Goodridge also inherited from his father a natural talent for drawing. An undated drawing of Prior Birde's Chantry in Bath Abbey bears an inscription attributing it to James Goodridge [fig.12].⁴⁶ It is possible that James Goodridge had been commissioned to undertake some repairs to the Chantry, although there is no evidence to support this (Edward Davis restored it in 1833). The drawing could have been

executed for pleasure or out of personal interest and prepared alongside his son, who made a full survey of Bath Abbey while articled to Lowder.⁴⁷

The survey of Bath Abbey is recorded in A. S. Goodridge's description of his father's education while articled, which also provides an insight into the extent of Goodridge's skills,

'During his articles he was most diligent, making many elaborate drawings of ancient and modern buildings among the latter is a very correctly executed pencil drawing of the interior of Bath Abbey, which he made in the mornings before breakfast. The course of study he pursued in geometric drawing was most thorough; while his pencil was busily engaged in free-hand drawings from models, casts, and from nature, making studies of various developments of bud, leaf and blossom in early spring'.⁴⁸

The earliest known drawing by Goodridge, a survey of Claverton Manor dated 1816, clearly shows his drawings skills and also indicates that he was visiting buildings outside of the immediate city area as part of his education [fig.13].⁴⁹

Goodridge's education from his father is also commented upon when A. S. Goodridge writes,

'In fact he seized with avidity every opportunity for improvement; and so anxious was he to attain to excellence, not only in the artistic, but also in the practical part of professional knowledge, that he put himself to the bench, and could then frame and finish a door or sash with his own hands.'⁵⁰

While these summarised details of H. E. Goodridge's education were obviously passed down by him to his son, there is an exact quote from Goodridge that A. S. Goodridge states and it was obviously repeated in some form by his father several times for him to recall it so vividly.

'He used to say, "An architect is to direct others, and for this purpose he should himself know how to do every thing pertaining to his profession, and thus become qualified for the responsible position he has to occupy"'.⁵¹

This attitude towards the responsibilities of his profession saw H. E. Goodridge become involved with the newly established Institute of British Architects in 1835.⁵²

What Goodridge then received was an education in structures and an interest in technology from his father, experience in stylistic developments in British architecture from Pinch, and knowledge of architectural history and theory from Lowder, all during a time of immense change to the built environment of Bath.

Two records of Goodridge's work while in Lowder's office in 1817 exist and reveal much about both his skill at that time, and the development of his architectural style. A watercolour view signed by Goodridge illustrates a Gothic mansion set in parkland [fig.14].⁵³ The house appears almost square in plan with the two-storey side façade linking the entrance range to the rear in a manner that suggests a central courtyard space behind. The style is Gothic Revival based on late Perpendicular Gothic forms, with tracery windows, pierced parapets and a multitude of pinnacles.⁵⁴ It is reminiscent of John Palmer's All Saints Chapel, Lansdown of 1794, one of the very few early Gothic Revival buildings in Bath, and also Lowder's Holy Trinity Church of 1819, suggesting that Goodridge probably produced the view as an exercise in the Gothic under Lowder's supervision.⁵⁵ What is perhaps most significant about this work, other than its importance as illustrative of Goodridge's ability to design in the Gothic, is the landscape the mansion is set within.

It appears as if the landscape of the picture can be divided in half. To the right of the house the grounds are reminiscent of the smooth lawns and strategically placed trees typical of the Palladian landscapes of Lancelot 'Capability' Brown, complete with serpentine paths and set against low rolling hills. In contrast, to the left is a wild and irregular scene with mountains in the distance. The trees appear naturally sown rather than purposely planted, and the wandering herd of deer present a more natural and Picturesque view. There is even the suggestion of a ruin at the top of the waterfall feeding the lake.

If the differences between the two sides of the landscape are intentional it is possible that this picture was not just an exercise in the Gothic but also an exercise in the Picturesque. It takes a step further the same method of comparing Thomas Hearne's A

Landscape in the Manner of Capability Brown to his *A Picturesque Landscape* that Richard Payne Knight employed to illustrate *The Landscape: A Didactic Poem* in 1794, by integrating both styles in the same vision of the landscape [figs.15-16]. The watercolour shows in Goodridge an early awareness of Picturesque theory that would become essential to his work at Lansdown Tower and Bathwick Hill.⁵⁶ The view also initiates a method of illustrating designs in their landscape setting that Goodridge would continue to apply throughout his career, and occasionally exhibit at the Royal Academy.

The second drawing from 1817 is a signed and dated pen and wash design for a monument to Queen Charlotte [fig.17]. An octagonal monument set upon a raised plinth of six steps flanked by statues of the lion and unicorn from the Hanoverian Arms. The body of the monument has relief sculpture depicting an angel inscribing in a book, and presumably similar scenes would have adorned the other three sides. Crowning the monument is a sculpted figure, possibly a representation of Queen Charlotte herself. However, what is most striking about the design is the pedestal of the monument upon which the statue stands. The pedestal is directly derived from the finial of the Choragic Monument of Lysicrates in Athens.

The incorporation of the Greek monument clearly illustrates knowledge of the ancient Greek sources that by 1817 were defining the architecture of the Greek Revival. It also suggests that Goodridge had access to a copy of the first volume of James Stuart and Nicolas Revett's *Antiquities of Athens* published in 1762, in which the Choragic Monument of Lysicrates was fully surveyed [fig.18]. This is knowledge perhaps more likely to have been gained through John Lowder rather than John Pinch, as while Pinch's architecture had developed along the lines of the Neo-Classicism of Adam, Lowder would in 1819 originally specifically design Holy Trinity Church in the Greek style. The use of the Lysicrates monument in 1817 also sets a precedent for Goodridge using the Greek source in his architecture several years before he works for William Beckford.⁵⁷ The base of the monument for Queen Charlotte, including the raised plinth and sculpted animals, would be used again by Goodridge later in his career in the unexecuted design for the Laura Place Reform Column (1832), [figs.19-20].⁵⁸

The 1817 drawings clearly illustrate that Goodridge was knowledgeable and able to competently design in both the Gothic and the Greek, an ability essential to any

architect wishing to be commercially successful in the early nineteenth century. It also fully illustrates a grasp of architectural history that would be a major factor in the evolution of Goodridge's architecture.

From 1819 Goodridge is in practise at No.7 Henrietta Street. His first commission was for the semi-detached villa of Woodhill Place designed in 1820 and located at the very top of Bathwick Hill. Still on the Bathwick estate, the plot is very near the border with the Manor of Claverton Down and on the very extremities of the Darlington property. Deeds for the two properties signed between the Earl of Darlington, Mr Thomas Bird and Mr Robert Savage dated 1820 make no reference to Goodridge being either the architect or his father being the builder of the villa. However, the rear of the Thomas Bird lease concerning No.2 Woodhill Place has front and side elevations of the building and a site plan signed by Goodridge [fig.21].⁵⁹

While Pinch was coming up with designs for terraces and villas at the base of Bathwick Hill, Goodridge was involved with an area on the estate that was undeveloped. The design is for a five-bay house with a central three-bay Doric loggia on the first floor. Over the doors of the outer bays are carved reliefs showing the head of Apollo and the ground floor openings have keystones. These Roman motifs are secondary to the plain wall treatment that frames the Doric columns. Both Grecian and Italianate, the design of Woodhill Place by Goodridge in 1820 is essential to the development of the Picturesque at Lansdown Tower and the later Greco-Italianate villas on Bathwick Hill, and will be discussed in later chapters.

Goodridge and the Greek Revival

The Greek Revival was imported into Bath in the early nineteenth century by a series of architects who had studied and practised in London and were recognised on a national level. It is the non-local background of these men which allowed for them to break free from the Palladian tradition that still bound many of the local architects and introduce to the city a Neo-Classicism that Robert Adam's Pulteney Bridge had lain the foundations for.⁶⁰

In 1802 George Dance the Younger executed a series of designs for the new Theatre Royal in Bath.⁶¹ The final design was constructed in 1804 under the guidance of Bath

architect John Palmer [fig.22]. The 'Grand Front' of the theatre, which makes up the south side of Beauford Square has the pilasters that echo the Palladian tradition, but the frieze is made up of Greek masks linked by garlands, and Jackson points out that not surprisingly the treatment of the façade is very similar to what John Soane was developing at that time.⁶² The first true Greek Revival building in the city was designed by another connection of John Soane's, this time his pupil rather than his master. In 1803 Joseph Michael Gandy exhibited at the Royal Academy a design for a picture gallery at Doric House on Sion Hill in Bath. Designed for the Bath artist Thomas Barker, the building was eventually executed to a slightly different design in 1805 [fig.23].⁶³ The strong emphasis of the use of the Doric in this building is likely to have influenced Goodridge's early use of the Doric at Woodhill Place, in particular the first floor loggia of Woodhill, which reflects the central three bays punctuated by windows in the upper storey of Doric House as built.

However, the architect who had the most influence on Goodridge's first Greek Revival project was William Wilkins, who in 1808 had made alterations to the Lower Assembly Rooms in Bath.⁶⁴ Wilkins had travelled extensively through Greece and on his return had submitted designs for Downing College Cambridge in 1805.⁶⁵ The previous year Thomas Hope had produced a pamphlet censoring the earlier Gothic design by James Wyatt for Downing and declared that Greek architecture was the only style worthy of imitation.⁶⁶ Wilkins design for Downing was a response to Hope's plea and it is thought they had been corresponding following Wilkins's return from Greece.⁶⁷ With Hope's support, and his own extensive first-hand knowledge of Greek architecture, Wilkins's designs for Downing College were instrumental in the establishment of the Greek Revival as a dominant architectural style in the early nineteenth century. It is a passage from Hope's pamphlet that best summarises the Greek work of Wilkins in Bath and should be remembered when considering Goodridge's style.

'Merit and grace [of columns] can never be appreciated, unless set off by the even, smooth, unadorned surface of plain background.'⁶⁸

Hope reinforced the rising fashion for the Greek Revival when in 1807, the same year the Elgin Marbles went on limited display in London, he published *Household Furniture*, a tour through the rooms of his house at Duchess Street in London detailing the decoration of the interiors, and the furniture and objects displayed within them.⁶⁹

Hope's *Household Furniture* was an immensely successful and popular publication, and its line drawings of objects, furniture and whole rooms invited imitation, creating a pattern book for Greek Revival interiors. In the same year Wilkins published *The Antiquities of Magna Graecia*, and a year later designed a giant Doric hexastyle portico for the Lower Assembly Rooms in Bath [fig.24]. This portico anticipated by less than a year the portico of The Grange in Hampshire, one of the most significant works of the Greek Revival in England.⁷⁰ The Lower Assembly Rooms were destroyed by fire in 1820, but Wilkins's portico survived and remained when George Allen Underwood rebuilt the rooms in 1822-3. That Goodridge was aware of this work is unquestionable as not only did the rooms sit in the most prominent position by Parade Gardens north of Pulteney Bridge, but also Goodridge was a member of the Bath Literary and Scientific Institution, who occupied the building from 1825.

In 1816 the fourth volume of the *Antiquities of Athens* was published, ensuring that the knowledge of Greek architecture continued to be made accessible to a large audience.⁷¹ That Goodridge had knowledge of the first volume of the *Antiquities of Athens* has already been seen in the 1817 design for the Monument to Queen Charlotte, it is therefore highly likely that he had access to all four volumes. Published following the end of the war with France, volume four of *Antiquities of Athens* coincided with the public display of the Elgin Marbles at the British Museum and as Watkin states, ensured that in 1816 'the Greek Revival was about to dominate British Architecture, particularly its public buildings, for a quarter of a century'.⁷²

In the following year Wilkins designs a second Greek Revival building in Bath that would have great influence on Goodridge and the development of his Greek Revival style. In 1817, the same year Goodridge produced the design for a monument to Queen Charlotte, Wilkins executed the Freemasons Hall on York Street as well as Nos. 11-15 of the terrace opposite [fig.25].⁷³ An Ionic *in-antis* portico flanked by blind tapered windows, the façade of the Freemasons Hall is symbolically closed to the viewer, with no openings that could hint at the secrets held behind the walls.⁷⁴ It exemplifies Hope's belief in the plain treatment of wall surfaces, and as Jackson points out, owes greatly to the Erechtheion in Athens, which Wilkins would go on to illustrate in several of his publications.⁷⁵ This building, following so swiftly on from 1816 publication of the fourth volume *Antiquities of Athens*, must have encouraged the young Goodridge to

explore further the possibilities of the Greek Revival in Bath when he came to embark on his own career. The influence of Wilkins was seen in particular in Goodridge's 1821 enlargement of Argyle Chapel in Laura Place, Bathwick.⁷⁶

The Argyle Chapel

Built by Thomas Baldwin in 1788-9, the original chapel as seen on a token from that date, was a two storey Palladian elevation with banded rustication on the ground floor and a prominent central Venetian window beneath a flat pediment.⁷⁷ The whole building was set back from the street behind a courtyard with iron fencing. Owing to the popularity of the Rev William Jay, the chapel was enlarged in 1804, before the major alterations of Goodridge in 1821 [fig.26]. As well as enlarging the building on either side behind the neighbouring properties, Goodridge designed a Greek Revival façade, which took inspiration from Wilkins' Freemasons Hall. For his first executed design in the Greek Revival Goodridge produced an Ionic portico *in-antis* with a central tapered blind window flanked by two doors [fig.27].⁷⁸ He also originally built an attic storey above the portico with a central Greek Ionic window and short pilasters. The original Goodridge façade arrangement of the chapel was lost when a Roman Corinthian upper storey was added in 1862, during alterations to the chapel by Hickes and Isaac [fig.28].⁷⁹

While Pinch remained the main architect of the Darlington developments on the Bathwick estate, James Goodridge was still the Earl's principal local agent, and the commission for his son to undertake the alterations to the Argyle Chapel in 1821 most probably came through a recommendation from Darlington. In 1822 H. E. Goodridge married Matilda Yockney, whose father had been on the Chapel Improvement Committee in 1821. Jackson suggests this was possibly how Goodridge got the Argyle commission, but what is perhaps more likely is that the couple met either during the alterations or because Goodridge was already a member of the congregation.⁸⁰ What is significant here is that Goodridge was a known member of the Argyle Chapel congregation. Although it is not recorded if he was attending services there prior to his alterations in 1821, he is certainly still a member of the congregation in 1841.⁸¹

It is important at this point to take time to discuss the nature of the Argyle Chapel congregation and the role Goodridge played within it, in order to ascertain a picture of

his religious beliefs. The Argyle Chapel was home to a non-conformist congregation that had derived from a group of secessionists at Lady Huntingdon's Connexion housed in the nearby Countess of Huntingdon's Chapel in the Vineyards.⁸² The Reverend William Jay had delivered the opening service at the Argyle Chapel in 1789 and soon after had succeeded the then incumbant Rev. Thomas Tuppen. Jay was to preach at the chapel for over 62 years.⁸³

Originally a stonemason from Tisbury in Wiltshire, Jay had worked as a young man at Fonthill House, the Wiltshire seat of William Beckford. Although the two men never met while Jay was working on the estate, it is through his acquaintance with Beckford that an insight into Goodridge's relationship with Jay can be found. In the *Autobiography of William Jay* published in 1854 there is inserted by the editors a letter from Goodridge.⁸⁴ Following comments Jay makes in the *Autobiography* concerning Beckford, Goodridge appears to have written to the editors wishing to clarify the exact nature of Beckford's interaction with Jay. The letter became a biography of Beckford presenting an insight into his character through Goodridge's eyes and illustrating Goodridge's close acquaintance with him.⁸⁵

‘We have received a letter from a gentleman at Bath, whose intimate acquaintance with both Mr Beckford and Mr Jay entitles his communication to our entire confidence’.⁸⁶

Goodridge notes that the two men were never actually introduced but that he had pointed Jay out to Beckford one day while visiting the Bath Horticultural show. Subsequently Beckford and Jay exchanged their published works though Goodridge.

The letter from Goodridge ends with him pointing out to the editors some beliefs of Jay's, which he feels, have been left out of the work.

‘I cannot forbear, in conclusion, introducing two very striking aphorisms of Mr Jay, not noticed in your work; and being so peculiarly characteristic of him should have a place in it. *Faith* he described as “Conviction in motion and action;” Despair, as “locking the door of heaven, and throwing the key into the bottomless pit”’.⁸⁷

That Goodridge knew Jay well enough to recall these beliefs and be in the position to correct the editors of the work conveys much about the close nature of his acquaintance

with the preacher, and his continued attendance as a member of the Argyle Chapel congregation.

Jay was well known for following revivalist ideas, and as a close friend of William Wilberforce was also something of a reformer. He was known to preach at the chapel for anyone who was willing to listen regardless of their place in society or religious denomination. That Goodridge was a member of a non-conformist congregation, and an intimate acquaintance of a known reformer is perhaps illustrative of him being a man of progressive ideas, and his non-conformist beliefs are significant when considering his ecclesiastical architecture.

With the exception of Woodhill Place Goodridge's early career is defined by ecclesiastical projects. While the severe lines and bold forms of the Greek Revival at Argyle Chapel suited the direct preaching of the non-conformist Rev. William Jay, Goodridge's first major new build would launch him into the world of Catholicism where the Gothic remained the traditional style. When he was commissioned to design the new school and Chapel for the Benedictine community at Downside in Somerset, Goodridge had the opportunity to move on from his experimentation with the Gothic seen in his 1817 watercolour to develop his own Gothic style.

Building a Benedictine College at Downside.

In 1814 the community of St Gregory the Great, founded in Douay in 1605-7 purchased the estate of Downside in Somerset.⁸⁸ It included the original Downside House, a four-storey five-bay structure dating from ca.1700, to which Goodridge added a chapel and school [fig.29]. The first plans to enlarge the school were drawn up by John Tasker in 1814, Grecian in style they remained unexecuted.⁸⁹ In 1819 the idea to enlarge the school was revived and a second scheme designed by George Allen Underwood incorporating the old mansion house.⁹⁰ In early 1820 however, the community were still deciding whether not to remain at Downside or purchase Burton Hall in Hampshire.⁹¹ By 26 April 1820 the decision was made to remain in Somerset and the search for an architect was renewed.⁹²

In June 1820 Dr Brewer of Downside wrote to Father Lorymor stating that though the design had not yet been decided upon, 'a very agreeable architect has been over above

once to examine the premises and is employed in getting acquainted with every building'.⁹³ It is highly likely that this was Goodridge and that he had already been chosen for the job. It would appear that Dr Brewer had insisted that Prior Barber of Downside consult with Father Peter Baines, the priest of the Catholic Chapel in Bath, for advice over the choice of architect and it is through Baines that Goodridge is likely to have become involved at Downside.

In 1817-8 Baines had made extensive alterations to the Catholic Chapel in Old Orchard Street in Bath.⁹⁴ He records in his journal that John Lowder undertook the building work and it is probable that this was when Goodridge and Baines first met.⁹⁵ The alterations included the design of a new small chapel at the rear of the building, and the distinctive tall round-headed windows of this enlargement suggest that it was perhaps Goodridge who was responsible for some of the architectural work in 1818. They are window forms that were not widely used until the villa style of the 1830s, but that Goodridge used extensively at Lansdown Tower in 1826, and would continue to use throughout his career.

Baines and the Benedictine Brothers of Downside had a tempestuous relationship, with Baines attempting to control the community, especially following his appointment as Vicar Apostolic of the Western District in 1829.⁹⁶ But he was known to have a wide knowledge of architecture and it is not surprising that Brewer insisted Prior Barber went to him for advice about the work at Downside. That he was reluctant to do so comes across in the letter that reveals much about what Baines suggested and Goodridge's initial involvement.

'The idea of a quadrangle certainly pleased me and does still but not on the scale which Baines proposes, it could not be completed for £10,000 as the architect assured him – in speaking of the architect above I omitted to mention that Mr Goodridge whom I have employed as architect, as soon as he has finished his plans will have them estimated and give any security we please that he will execute them for some £3000 (as he is just commencing in business and wishes to establish his reputation) he will give us one half of his own profits and not charge for travelling expense. He is a young man of considerable talent and activity and very ambitious of making a figure in his profession'.⁹⁷

That Goodridge was well acquainted with Baines and aware of his tendency to spend without thought to funds is confirmed when Barber continues,

‘He is drawing one [design for the college] first according to Baines idea as well as another according to our own – he has a great idea of Baines taste and judgement in architecture but sees that he discards economy’.⁹⁸

Baines’ disregard for economy would both help and hinder Goodridge’s later designs at Prior Park as will be discussed in Chapter 5. What is significant here is that Baines appears to have suggested that the new chapel and school should be in the quadrangle form of collegiate architecture. Baines approved of Goodridge’s plans and building began at Downside in July 1820.⁹⁹ The building was completed and the chapel opened in July 1823, although Goodridge received his final payment in December 1823.¹⁰⁰

What is significant about his work at Downside is that in 1823 the project represented the most ambitious new monastic building to have been embarked upon in England since the reformation.¹⁰¹ To the west of the old Downside House Goodridge built a chapel and a college building in the form of a nave and aisle [fig.30]. The Early English style of the building is typified in the arrangement on the chapel front of three lancet windows with an oculus above, all below a gable. The lancet windows are continued in the college elevations, surrounded by drip moulds that run into the string course.

Having been in practice barely two years Goodridge’s knowledge of Gothic architecture by 1820 had been gained mainly from academic study rather than practical experience, and both the survey of Bath Abbey while a student and his 1817 mansion design had focussed on the Perpendicular style. His knowledge of using Perpendicular Gothic for a new church building would have been gained from John Pinch’s St Mary’s Bathwick, an elaborate Commissioners Church [fig.31] and John Lowder’s Holy Trinity, James Street [fig.10], both from 1819.¹⁰² Lowder’s church in particular no doubt had a strong influence on the basic form of Goodridge’s Downside as the arrangement of the facade of Holy Trinity, stretching west with the appearance of a nave and aisle terminated by an octagonal Tower, is very similar to that of Goodridge’s chapel and school range at Downside. However, these Perpendicular Gothic Revival churches could not have provided Goodridge with knowledge of the Early English, the style he employed at Downside. It is most likely that his understanding of the Early English came from

Goodridge having had possible access to a copy of Thomas Rickman's recently published *An Attempt to Discriminate the Styles of Architecture* of 1817 that had been the first academic study to classify the periods of Gothic architecture and was immensely influential on the designs of the Commissioners Churches.¹⁰³ It is also likely that Goodridge had knowledge of examples of Early English that were within close distance to Bath and he could have travelled to the cathedrals at Salisbury, where Lancet windows are repeated continually upon strong horizontal banding, and at Wells, the influence of which upon Goodridge's design at Downside was noted by A. W. N. Pugin.¹⁰⁴

The Early English buttresses of the Downside chapel have foliage in the gables that is Norman in style, and niches cut in at lower level suggesting they were intended to contain sculpture. The form of the lower buttress is actually the Decorated Gothic of the fourteenth century, and this is a rare example in Goodridge's Gothic work of him using the Decorated style. Added to this invented Early English, with its mixture of elements from other periods, were four extremely tall and slender pinnacles, now lost, which originally dominated the chapel front, and completed the vertical emphasis of the façade [fig.32].

A striking element of Goodridge's building at Downside was the octagonal staircase tower terminating the college range at the west end [fig.33]. It is reminiscent in shape to the turret towers of the Perpendicular Henry VII chapel at Westminster Abbey, yet the blank openings are Early English lancets. The mouldings joining the horizontals to the vertical windows give it a decidedly Norman appearance, further enhanced by its shape, reminiscent of a castellated corner tower. Goodridge also designed a lodge for Downside that was one of the only examples of him designing in the cottage style [fig.34].¹⁰⁵ The lodge that was executed, most probably by Goodridge, was altered from the design, and had a far more classical appearance, despite having Gothic hood moulds over the windows [fig.35].

Goodridge had also gained experience of building in the Gothic during in 1820 when he had been commissioned to prepare plans for the enlargement of St Thomas à Becket church in Widcombe.¹⁰⁶ Although his work was never executed due to lack of funds, this first Gothic commission provided Goodridge with experience of both parish church

architecture and knowledge of enlarging and altering existing church structures, which would prove essential when he further developed his Gothic style during the 1830s.¹⁰⁷

Perhaps the final influence on his design at Downside, in spite of the wish of the community not to fall in with them, was Baines's ideas about the form of the building and the development of Catholic architecture. Baines's desire for a Catholic college and seminary in the west of England evolved into plans for a Catholic university, which would eventually result in Goodridge's Greco-Roman designs for Prior Park. It was an idea Baines had first approached the community at Downside about before turning his sights on Bath. Baines when advising on Downside suggested a quadrangular building and in many ways Goodridge's design can be seen as being intended to be one range of such a structure.

The levels of the ground floor and first floor of the original Downside house appear to have guided the base story of the chapel and the front 'aisle' of the school range, suggesting that access through the buildings on a single axis was a deciding factor in the design of the new building. The roof heights of both Downside House and the new school are level, with the chapel interrupting the roofline. The horizontal range that this creates re-enforces the idea that it was perhaps originally intended to be one side of a quadrangular development. The idea for a quadrangle was eventually achieved at Downside through Charles Hansom's extension to the west of Goodridge's building, and although the extension retained Goodridge's lancet windows, the steep roof and dormers owe more to the original Downside House than Goodridge's design.

If Downside presented Goodridge with the opportunity to develop his own Gothic Revival style outside the constraints of designing to suit an existing building, then his work at Malmesbury Abbey in 1822 would see him gaining an education in Norman architecture that would not only infuse his Gothic, but also the future development of his Greek Revival style into the Greco-Italianate.

Restoring Malmesbury Abbey

In 1822 Goodridge undertook the restoration of Malmesbury Abbey in Wiltshire.¹⁰⁸ How he came about the commission is unknown, but it would establish him as an architect of religious buildings and would see him later in his career undertake many

projects for the design of new churches in Wiltshire. Malmesbury presented Goodridge with a project that depended upon an understanding of the historical significance of the site and the architecture upon it. It also presented the opportunity for Goodridge to gain knowledge of Norman architecture that would prove highly influential to his stylistic development.

Malmesbury Abbey is believed to have been founded in the seventh century, and following the Norman Conquest at least one of the churches that had been erected on the Abbey site survived into the twelfth century. The Abbey that Goodridge would have encountered was a mere third of the original medieval building ca.1170.¹⁰⁹ Originally a large nave with a tower at the crossing and a later west tower, the Abbey was partly destroyed by the fall of the crossing tower c.1530, and the building from the crossing east was subsequently removed, most probably following the dissolution of the monastery in 1539.¹¹⁰ In 1822 Goodridge was therefore commissioned to restore a building that was largely Norman in style.¹¹¹

An application to the Incorporated Church Building Society on 10 April 1822 listed the proposed alterations as ‘new roof timbers, groining of the west end, west window half blocked up and proposed new gallery with new seating’.¹¹² Two weeks later Goodridge’s plans had changed and the sum requested increased in order to pay for an enlarged gallery with a new west window, rather than blocking half of the old window. Goodridge’s plans are in the collection of the Society of Antiquaries and show the new gallery and seating.¹¹³ Goodridge’s work was completed by 19 April 1824 and in the accounts it can be seen that as well as being paid £227, Goodridge also subscribed £5,5,0 towards the project.¹¹⁴ Interestingly John Britton also subscribed and there is a possibility the two men met while Goodridge was working on the project. Unfortunately Sir Harold Breakspear removed much of Goodridge’s internal alterations in the later nineteenth century.¹¹⁵

One of the distinguishing features of the Norman architecture of Malmesbury is the use of pointed arches in the interior arcading, which can be clearly seen in the engraving Goodridge produced probably in 1824 [fig.36].¹¹⁶ Whilst Malmesbury is not unique in having examples of the pointed arch in Norman Gothic, it was unusual and it would have been influential for Goodridge to see this very early use of the pointed arch.¹¹⁷

Britton had included extensive illustrations of the architecture and decorations at Malmesbury in his *History of English Architecture*, published in 1819, just three years before Goodridge would work there [fig.37]. Many of the details Britton reproduces, such as the typical late Norman scalloped capitals and the arch mouldings would be the same forms Goodridge would use in later Gothic Revival works.

What Britton highlighted was that many of the mouldings at Malmesbury were Byzantine in character. The influence of the Crusades on Norman architecture had resulted in the incorporation of more varied decorative detailing and forms such as the Byzantine, as well as the occasional inclusion of Greek elements. That Goodridge had close experience of such forms at Malmesbury would be incredibly significant on both his Gothic Revival style and his Greco-Italianate. Goodridge would go on at Lansdown Tower in 1823-6 and Devizes Castle in 1838-42 to develop his own Norman Revival style that would eventually be combined with his villa style of the 1840s to create mid-nineteenth century Eclecticism.

Goodridge's knowledge of the Gothic was developed further when he was commissioned to undertake alterations to the chapel of St Mary Magdalen in Holloway, Bath, a project that also offered the opportunity to work on one of the city's only pre-sixteenth century buildings.¹¹⁸ It was however with the building of Christchurch, Rode Hill in 1824, that Goodridge firmly established his own individual Gothic style [fig.38].¹¹⁹

Commissioned by Charles Daubeney, and largely paid for by him, Christchurch at Rode Hill was Goodridge's first free standing Gothic Church, which did not require the inclusion of an existing building into its design.¹²⁰ It provided a freedom to explore fully his ideas about the Gothic, and this can be vividly seen in the design of the building. Goodridge took the basic Commissioners' style nave and aisle planned church and faced it with a west façade unlike any previously seen in Bath or its surrounding areas [fig.39]. Above the bold and heavily buttressed base sits two tall pinnacle towers flanking a central bay filled by a single tracery window. The dramatic vertical impact of the towers moves up to spires decorated by strong horizontal banding, the inspiration for which was most likely to have been the roof and spire of the Monks Kitchen at Glastonbury Abbey.¹²¹ The Early English buttresses, the Perpendicular windows and

spires and the elaborate stylised pinnacles all combine to produce a Gothic that cannot be classified into any one period. Even the original glass for the nave windows was a bold geometric design in amber and white that would not have looked out of place in the Greek Revival Argyle Chapel or the tessellated pavement of a Roman villa [fig.40].¹²² Pevsner referred to Christchurch as ‘independent of Gothic precedent, wilful and entirely lacking in grace’, and yet to Goodridge, having experimented with historic and newly invented forms, such a reaction would have been perhaps a compliment not a condemnation.¹²³

What is most apparent in Goodridge’s Gothic developed during the 1820s is a conscious blending of periods and sources. It is a layering of elements from English medieval architecture combined with invented forms to create a distinctly new style. It is the development of a style that shows Goodridge is fully aware and experimenting with the ideas and sources that would see the evolution of the Gothic Revival from the antiquarian accuracy of the late eighteenth and early nineteenth century to the innovative use of form based on principles rather than replication of elements that would define Victorian Gothic.¹²⁴ It is a style that illustrates in Goodridge’s work what his son would refer to as ‘artistic feeling’ and would evolve over the next decade.¹²⁵

The collision of history and progress that Goodridge had encountered at Sydney Buildings as a child resulted in the development of an architectural style that by the time Downside was completed in 1823 combined archaeological facts with invented forms. In 1825 Goodridge became a member of the Bath Literary and Scientific Institution, the key venue in Bath for discussion on science, technology, philosophy and antiquarianism. His first gift to the Institution was the Roman lead he had found as an eleven-year-old boy exploring Bathwick estate. In the same year he would introduce a new building type into Bath at the Corridor, and two years later complete his father’s project and build a new single span cast iron bridge across the River Avon. Both projects would illustrate in his architecture the meeting of history and progress that his early works established and his youthful archaeological discovery symbolised.

¹ For the impact of War on the building trade in England and the effect it had on architectural style in the Georgian period see Worsley, G., *Classical Architecture in Britain, The Heroic Age*, Yale, New Haven & London, 1995, Chapter 14, 'The End of Palladian Primacy', pp.289-312.

² For the social history of Bath in Georgian period see Borsay, P., *The Image of Georgian Bath 1700-2000*, Oxford University Press, Oxford, 2000. For the change in society and economy at start of nineteenth century see Bonsall, P., & Davis, G., *Bath: Image and Reality*, Carnegie, Lancashire, 2006, Chapter 5, pp.151-184.

³ For Pulteney see McBryde, W. H., and Rowe, M., 'Pulteney , Sir William, fifth baronet (1729–1805)', *Oxford Dictionary of National Biography*, Oxford University Press, 2004. For a history of the Pulteney family see McBryde, W., & Rowe, M., *Beyond Mr Pulteney's Bridge*, Bath Preservation Trust, Bath, 1987.

⁴ For the most comprehensive history of the Bathwick Estate see McBride & Rowe *Beyond Mr Pulteney's Bridge*, *ibid.* See also *Bathwick: A Forgotten Village*, Bathwick Local History Society, Millstream, Bath, 2004 and *Bathwick: Echoes of the Past*, Bathwick Local History Society, Millstream, Bath, 2008, and *Talking Buildings: Bathwick Parish*, Building of Bath Museum, Bath, 2002. The records of the Bathwick Estate are divided between Bath Record Office and the Collection of Lord Barnard at Raby Castle.

⁵ For Pulteney Bridge see Manco, J., 'Pulteney Bridge', *Architectural History*, vol. 38, 1995, pp.129-145, reprinted by Bath Preservation Trust, 1995.

⁶ This was probably Thomas Paty rather than his brother James, see Manco, *ibid.*

⁷ Adam's designed for the Bathwick Estate are in the collection of the Sir John Soane Museum, London, see Ison, W., *The Georgian Buildings of Bath*, 2004 reprint, Appendix III, 'Drawings relating to Bath in Sir John Soane's Museum', pp.199-201.

⁸ For Great Pulteney Street see Ison, *ibid.*, p.165.

⁹ Baldwin is perhaps better known for his public works in Bath during his time as Architect and Surveyor to the City of Bath 1775-1793 and the work he undertook in that capacity to restore the Baths and build the new pump rooms. See Root, J., 'Thomas Baldwin: His Public Career in Bath 1775-1793', *Bath History*, Vol. V, 1994, pp.80-103, and Wright, C. F., *The Bathwick New Town Plan of 1785 by Thomas Bladwin, Architect of Bath, and other unfinished business*, unpublished Thesis, Building of Bath Museum, Book no.1818.

¹⁰ For Pinch see Ison, op. cit., P.44, Colvin, H., 'John Pinch (the Elder)', *A Biographical Dictionary of British Architects 1600 – 1840*, 4th edition, Yale, New Haven & London, 2007, pp.804-5; Hunt, J. M., 'A Little Known Architect of Bath', *County Life*, 14 June 1962 and Bennet, R., 'The Last of the Georgian Architects of Bath: The Life and Work of John Pinch', *Bath History*, vol.9, 2002, pp.87-103.

¹¹ Bath Record Office, 0036/1/27. An identical lease of the same date indicates he also took on the lease for No. 32 Great Pulteney Street, Bath Record Office, 0036/1/28.

¹² Bath Record Office, 0036/2/10.

¹³ See Ison, op. cit., pp.39-40.

¹⁴ Bath Record Office, 0036/12/2.

¹⁵ For Pinch bankruptcy see Bennet, op. cit., p.90.

¹⁶ Bath Record Office, 0036/1/35.

¹⁷ James Goodridge's employment by the Earl of Darlington is detailed in the Bathwick Estate Account and Rent Books 1800-1839, collection of Lord Barnard, Raby Castle.

¹⁸ Bath Record Office, 0044/1/6.

¹⁹ 'Plan of the houses forming the south west wing of Sidney Place', by Pinch and signed by James Goodridge, in the Collection of Lord Barnard, Raby Castle.

²⁰ For Sidney Place see Ison, op. cit., pp.178-9.

²¹ See Jackson, *Nineteenth Century Bath Architects and Architecture*, Ashgrove, Bath, 1991, Chapter 2, 'The End of Palladianism', pp.15-29.

²² Collection of Lord Barnard, Raby Castle.

²³ The Collection of Lord Barnard at Raby Castle contains two variant designs for a stone bridge by Rennie, one in iron by Telford and one for a stone bridge by William Jones.

²⁴ See Meadows, John., 'Bathwick and the Kennet and Avon Canal', McBride & Rowe, op. cit., Appendix A, p.17.

²⁵ For Telford see, Penfold, A., ed., *Thomas Telford Engineer*, Amer Society of Civil Engineers, 1980, and Skempton, A. W., & Chrimes, M., 'Thomas Telford', *A Biographical Dictionary of Civil Engineers in Great Britain and Ireland: 1500 to 1830*, 2002.

²⁶ The significance of Telford proposing an iron bridge will be seen in the following chapter when Goodridge's Cleveland Bridge is discussed.

²⁷ Elevation, Plan and Section of Bridge, 1810, Collection of Lord Barnard, Raby Castle

²⁸ Pinch's signed and dated plan of Bathwick from 1810 shows two possible locations for the new bridge. Collection of Lord Barnard, Raby Castle.

²⁹ The correspondence of J. Goodridge about the bridge is in the Collection of Lord Barnard, Raby Castle.

³⁰ Pinch and Son submitted schemes in both stone and iron all complete with estimated costings. The iron bridge was in two variant designs, one a single span, like Telford's 1805 designs the other a double span bridge. Collection of Lord Barnard, Raby Castle.

³¹ Cleveland Bridge will be further discussed in the following chapter.

³² It remains in the collection of the BRLSI. Sydney Buildings is a collection of terraces along the canal at the base of Bathwick Hill and although No.1 has been attributed to Goodridge, it is dated ca.1830 (Forsyth, op. cit., pp.195-6). There exist in the papers of Lord Barnard at Raby Castle several designs for Sydney Buildings believed to be by John Pinch and dated 1820-22.

³³ See 1840 Bathwick Estate Tithe Map, Somerset Record Office, copy in Bath Record Office.

³⁴ Goodridge, A. S., 'Brief Memoir of the late Henry Edmund Goodridge', *RIBA Sessional Papers*, 1864-5, p.3.

³⁵ For Lowder see Colvin, op. cit., p.624-5.

³⁶ The Lowder family were partners in the Bath Bank, listed as Hobhouse, Phillott and Lowder, see Clews, S., 'Banking in Bath in the Reign of George III', *Bath History*, Vol. V, 1994, pp.104-124.

³⁷ Ison, op. cit., p.101.

³⁸ Ibid, p.82.

³⁹ Lowder's circular National School can be seen on the 1886 OS map of Bath, sheet XIV.5.15.

⁴⁰ Bentham's plan for the Panopticon began in a series of letters written in 1787 and published as the *Panopticon: or, The Inspection House*, Dublin (reprinted London), in 1791, in particular what may have influence Lowder was letter XXI about panoptic design of schools,

⁴¹ For Wood on the General Hospital see Wood, J., *An Essay Towards A Description of Bath*, 2nd edition, 1749, vol. 2, part III, pp.246-7. Wood's Hospital was eventually built on a different site in a rectangular plan, now the Bath Mineral Water Hospital on upper Borough Walls, Bath.

⁴² Wood's illustration of the original design of Dr Milsom's circular spa building is in the *Essay Towards A Description of Bath*, 2nd edition, 1749, Vol. I, part I, plate facing p.82,

⁴³ Goodridge's copy of the *Origin of Building* is in the collection of the BRLSI and will be discussed later in this chapter.

⁴⁴ 1819 Bath Directory, '7 Henrietta Street, Mr H E Goodridge, Architect'.

⁴⁵ Colvin, op. cit., p.415, records Goodridge's trip to France.

⁴⁶ Victoria Art Gallery, Bath, BATVG: P: 1909:322.

⁴⁷ Another explanation for this drawing could be that it was actually executed by H. E Goodridge. The misattribution to his father could have occurred later in the 19th century as both this drawing and the H. E. Goodridge watercolour mistakenly titled Fonthill Abbey executed in 1817 and discussed later in chapter, were gifted to the Victoria Art Gallery in 1909 by Mr Alfred Jones and that the pencil inscription is actually by Jones.

⁴⁸ Goodridge, A. S., op. cit., p3.

⁴⁹ The drawing is in Bath Central Library, LP/E159. It is unsigned but is annotated in pencil on the verso 'Done by H. E. Goodridge (age 19) in 1816', a further annotation in pen reads 'The Old Claverton manor House: The original drawing by H. E. Goodridge, architect of Bath. Drawn in 1816, Goodridge then 19 years of age, from measurements made in 1816. The gables formerly existing were all added to the drawing', and was probably made by Goodridge's son A. S. Goodridge.

⁵⁰ A. S. Goodridge, op. cit., p3.

⁵¹ Ibid.

⁵² See Introduction.

⁵³ Victoria Art Gallery, Bath, BATVG:P:1909.172.

⁵⁴ Labelled in the collection catalogue as Fonthill Abbey, it is likely that this was added later in the nineteenth century or perhaps even when the watercolour was gifted to the Victoria Art Gallery in Bath in 1909, as it is quite clearly not Beckford's Fonthill, which by 1817 was a far larger structure.

⁵⁵ For Palmer's All Saint Chapel see Ison, op. cit., pp.77-8.

⁵⁶ Goodridge and the Picturesque will be discussed in Chapter 4.

⁵⁷ The Choragic Monument of Lysicrates would be the basis for the design of the lantern at Landsown Tower as will be discussed in chapter 3.

⁵⁸ Pevsner dates the Hood monument to ca.1815 (Pevsner, N., *South and West Somerset, Building of England*, Penguin Books, 1958, p.68), and Admiral Hood did actually die in 1814, but A. S. Goodridge attributes the design to his father and the drawing of the monument in the Victoria Art Gallery in Bath is signed and dated by Goodridge 1831. There are two watercolours by Goodridge of his proposed Reform Column in Laura place in the Victoria Art Gallery, Bath collection BATVG: PD: 1991.111 and BATVG: PD: 1979.15. Version BATVG: PD: 1991.111 was gifted to the Gallery by A. S. Goodridge's pupil Mowbray Green.

⁵⁹ Leases between the Earl of Darlington & Mr Robert Savage, and the Earl of Darlington & Mr Thomas Bird, both dated 24 March 1820 concerning Woodhill Place are in a Private Collection. The building was converted into a single dwelling in 1890 and reverted to two semi-detached properties in 1906 at which point No. 2 the north house as owned and built for Thomas Bird, was re-numbered as No. 1 Woodhill Place.

⁶⁰ For the break with Palladianism in British Architecture see Worsley, op. cit. For the most comprehensive survey of the Greek Revival see Crook, J. Mordaunt., *The Greek Revival: Neo-Classical Attitudes in British Architecture 1760-1870*, John Murray, London, rev. edition, 1995 and Middleton, R., & Watkin, D., *Architecture of the Nineteenth Century*, Electra, rev. edition, 2003. For the continuing interest in Greece following the 1821-34 War of Independence see Jenkins, R., *The Victorians and Ancient Greece*, Blackwell, Oxford, 1980.

⁶¹ For Dance and the Theatre Royal see Ison, op. cit., pp.102-4 and Jackson, op. cit., pp.34-37.

⁶² Jackson, op. cit., p.35.

⁶³ For Doric House see *ibid*, p.37-41 and McCallum, I., *Thomas Barker of Bath: The Artist and his Circle*, Millstream, Bath, 2003.

⁶⁴ For Wilkins and the Lower Rooms in Bath see Jackson, op. cit., pp.41-5 and Ison, op. cit., pp.49-50.

⁶⁵ For Wilkins see Liscombe, R. W., *William Wilkins 1778-1839*, Cambridge University Press, 1980.

⁶⁶ *Observations on the Plans and Elevations designed by James Wyatt Architect, for Downing College Cambridge in a letter to Francis Annesley, Esq., MP by Thomas Hope*, 1804. For an assessment of the pamphlet and its influence on the Greek Revival see Watkin, D., 'Critic and Historian: Hope's Writings on Architecture, Furniture and

Interior Decoration, Hewat-Jaboor, P., & Watkin, D., eds., *Thomas Hope: Regency Designer*, Yale, New Haven & London, 2008, Chapter 3, pp.45-47 and catalogue entry 114, pp.484-486.

⁶⁷ Watkin, D., *Thomas Hope and the Neo-Classical Ideal*, John Murray, London, 1968, p.61.

⁶⁸ Hope, *Observations*, taken from *ibid.*

⁶⁹ See Watkin, 'Critic and Historian', *op. cit.*, pp.37-49 and Catalogue entry 113, pp.482-4. For the display of the Elgin Marbles in London and their impact on Neo-Classicism in the nineteenth century see St Clair, W., *Lord Elgin and the Marbles*, 3rd rev. edition, Oxford University Press, 1998.

⁷⁰ See Crook, *op. cit.*, pp.95, 97-8.

⁷¹ *Antiquities of Athens*, Vol. IV, Joseph Woods, ed., 1816. For the impact of the Antiquities of Athens on the Greek Revival see Soros, S. W., ed., *James 'Athenian' Stuart 1713-1788: The Rediscovery of Antiquity*, Yale, New Haven & London, 2006, in particular Chapter 1, Watkin, D., 'Stuart and Revett: The Myth of Greece and its Afterlife', pp.19-58.

⁷² *Ibid.*, Chapter 13, 'Epilogue: The Impact of Stuart over Two Centuries', p.515.

⁷³ For York Street Freemasons Hall see Ison, *op. cit.*, pp.83-4. For the attribution of 11-15 York Street to Wilkins see Forsyth, *op. cit.*, p.105.

⁷⁴ The inscription of the plaque of the hall has 'Brother William Wilkins' which is the only evidence to suggest that Wilkins was a Freemason.

⁷⁵ Jackson, *op. cit.*, p.48.

⁷⁶ Wilkins would continue to influence Goodridge throughout his career and in particular Wilkins's 1826 University College, London would be a source for Goodridge's domed designs for Prior Park as will be discussed in Chapter 5 of this work.

⁷⁷ For a history of the Chapel see Tuck, W., *History of Argyle Chapel*, 1887, Bath Record Office 0480/213, and Ede, M., *The Church in Argyle Street Bath 1789-1989*, Central United Reform Church, Bath, 1989.

⁷⁸ The central window was converted into a door in 1862 during the alterations by architects Hickes & Isaac, see Ede, *ibid.*, Chapter 5.

⁷⁹ *Ibid.*

⁸⁰ Jackson, *op. cit.*, p.52.

⁸¹ In 1840 the Committee of the Church and Congregation was appointed in preparation for the celebration of Rev. William Jay's Jubilee, and Goodridge is included in the committee and listed on the signed address that was given to Jay at the jubilee celebrations on 31 January 1841, a copy of which is reproduced in *The Autobiography of William Jay*, 1854, supplementary pages, p.201.

⁸² *Account of the Secession from Lady Huntingdon's Chapel and founding of Argyle Chapel*, 1898, Bath Record Office, 0480/2/15.

⁸³ Titley, I., *The Origin of the Church and Congregation now meeting in Argyle Chapel*, Bath Record Office, 0480/2/16.

⁸⁴ First published in 1854, Goodridge seems to have read a first edition and then submitted his letter that was included in the second edition.

⁸⁵ *The Autobiography of William Jay*, 1854, pp.25-9.

⁸⁶ Ibid, p.25.

⁸⁷ Ibid, p.29.

⁸⁸ For the history of the community at Downside see, *Downside Abbey, A History and Guide*, Downside Abbey, Somerset, 1994; Augustine, J., *The Story of Downside Abbey Church*, Downside, 1961; Almond, D. L., *Downside Abbey and School 1814-1914*, Paternoster Press, Exeter, 1914 and Birt, H. N., *Downside: The History of St Gregory's School*, 1902.

⁸⁹ Tasker's design is recorded as the *Downside Review*, XXXIII, pp.46-49, 146-50, but have since been missing in the Downside Archives.

⁹⁰ Little, *Downside Review*, IX, pp.125-55. Underwood's plans survive in the collection at Downside Abbey.

⁹¹ Now in Dorset. For correspondence concerning the purchase of Burton see Downside Archives, Box 23, 1819-March 1820, E127-228.

⁹² Downside Archives Box 24, 1820, E335.

⁹³ Ibid, E250.

⁹⁴ For Baines see Gilbert, Pamela., *This Restless Prelate: Bishop Peter Baines*, Gracewing, 2006.

⁹⁵ Baines' Journal is in the archive of St John's, Bath and has been reproduced in Williams, J. A., ed., *Post-Reformation Catholicism in Bath*, Catholic Record Society, 1975, Vol.I, pp.200-258. References to Lowder are on 27 December 1817 (p.221), Tues 21 April 1818 (p.229) and Sunday 5 July 1818 (p.236).

⁹⁶ The details of the liturgical disagreements are found in Gilbert, op. cit., and will be discussed further in Chapter 5 of this work.

⁹⁷ Prior Barber to Fr Lorymor, 14 June 1820, Downside Archives Box 24, E252.

⁹⁸ Ibid

⁹⁹ Ibid, Box 25, E253 & 263.

¹⁰⁰ Ibid, Box 26 F154. Box 25 E294 is the account book for Goodridge's payments throughout the project.

¹⁰¹ As a non-conformist Protestant Goodridge would become one of the most significant architects involved in the re-birth of the Catholic Church in the West of England during the 1820s and early 1830s and the extent of his influence will be discussed in chapter 5.

¹⁰² Rickman's publication became an indispensable guide when in 1818 an Act of Parliament set aside £1,000,000 for the building of new churches in England that resulted in the building of 96 churches. The basic form of a nave with two aisles and elaborate entrance façade became known as the Commissioner's style, see Pevsner, ibid.

¹⁰³ On Rickman and the influence of his publication see Nikolaus Pevsner, *Some Architectural Writers of the Nineteenth Century*, Clarendon, Oxford, 1972, Chapter 5, 'Rickman and the Commissioners', pp.28-36.

¹⁰⁴ Downside Review, X, pp.187-98.

¹⁰⁵ A copy of the Goodridge design for the lodge is in the archives of the Beckford Tower Trust. The original is believed to be in the Downside archives, but is currently missing.

¹⁰⁶ Goodridge's Plan and elevation for the enlargement, as well as details of the project are in Incorporated Church Building Society records, ICBS 261. The church was eventually restored in 1860-1 by C. E. Davis, see Forsyth, op. cit., p.218 and Scott, M., *Discovering Widcombe and Lyncombe, Bath*, Widcombe Association, 1993.

¹⁰⁷ See Chapter 6.

¹⁰⁸ Records of the works at Malmesbury by Goodridge are in the Incorporated Church Building Society Archives, Lambeth Palace, ICBS 382. For Malmesbury Abbey see Luce, R. H., *The History of the Abbey and Town of Malmesbury*, Malmesbury Abbey, Wiltshire, 1974.

¹⁰⁹ The exact date of the church is unknown, but the dedication is recorded as having been discussed ca.1177 and it has been suggested that the south porch dates from ca.1170. See Galbraith, K., 'The Iconography of the Biblical Scenes at Malmesbury

Abbey', *Journal of British Archaeological Association*, 3rd Series, Vol.XXVIII, 1965, p.39.

¹¹⁰ Luce, op. cit., p.56.

¹¹¹ Bath had very few Norman remains from which Goodridge could have gained knowledge of the style, but it is possible he had visited St Michael's and All Angels Church in Twerton on the outskirts of Bath and seen the Norman north door there.

¹¹² ICBS 382, f.1.

¹¹³ Society of Antiquaries of London ICBS 382, two plans of new seating and gallery for Malmesbury Abbey, Wiltshire.

¹¹⁴ ICBS 382, f.21, 25 & 29.

¹¹⁵ Luce, op. cit., p.195

¹¹⁶ Two copies are in the collection of the Wiltshire Heritage Museum in Devizes, 1983.2074 with an ink wash and 1983.1366 without.

¹¹⁷ See Little, Bryan., *Architecture in Norman Britain*, B. T. Batsford, London, 1985.

¹¹⁸ News cutting announcing the repairs to St Mary Magdalen notes Goodridge as the architect of the project, see Bath Central Library, Hunt Collection, vol. iii, p.146, see also Scott, op. cit., pp.69-70 and Forsyth, op. cit., p.263.

¹¹⁹ Now in Somerset, Rode Hill during Goodridge's life was in the Parish of North Bradley in Wiltshire. See *Victoria County History of Wiltshire*, University of London, Oxford University Press, 1965, vol.viii, p.230.

¹²⁰ For an account of the church contemporary to Goodridge's work see Daubeney, C., *Christchurch, A Guide to the Church*, 3rd edition, 1830. See also Farqharson, A., *The History of North Bradley and Road Hill*, Wiltshire, 1881. The church was deconsecrated in 1995 and is now a private home. Its recent history is recorded in the *Sale Particulars for Former Rode Hill Christchurch*, Cluttons, 1995 (in authors collection) and at <http://www.aviolin.com/church.html>

¹²¹ See Pevsner, N., *South and West Somerset*, op. cit., p.176 and Pl.44.

¹²² Two or the original windows survive at the east end of the nave; the remainder of the windows were replaced following bomb damage in April 1942. Information from interview with Andrew Hooker, owner of Christchurch House, April 2006.

¹²³ Pevsner, N., *North Somerset and Bristol*, Buildings of England, Penguin Books, 1958, p.251.

¹²⁴ For the Gothic Revival see Eastlake, C. L., *The History of the Gothic Revival*, 1872, (Revised edition with introduction by Crook, J. Mordaunt., Leicester University Press, Leicester, 1970), and Brooks, C., *The Gothic Revival*, Phaidon Press Ltd, London, 1999.

¹²⁵ Goodridge, A. S., *Memoir*, op. cit., p.5.

Chapter 2

Science and Discovery: Goodridge and Industrialisation

Bath in the early nineteenth century was developing a school of intellectual and philosophical debate centred around the Bath Literary and Scientific Institution.¹ As a member of the Literary and Philosophical Association, the core group of the institution, Goodridge was at the heart of contemporary national and international discussions in Bath on subjects ranging from British history and antiquarianism to modern science and industry.²

Goodridge's involvement with the Institution is essential to understanding his continuing search for knowledge and the climate within which his architectural style developed in the second half of the 1820s. This chapter will illustrate how Goodridge's Greek Revival, established at Argyle Chapel in the first half of the decade, continued to develop in the second half when his interest in antiquarianism was combined with modern technology. The Greek Revival introduced into Bath by Wilkins was adapted by Goodridge so that it retained the tradition of classicism in the city while clearly declaring it as a Neo-Classicism of the new century, not the Palladianism of the previous one. To reinforce that clear move forward in architectural taste Goodridge combined his Greek Revival with advancements in construction and material technology that defined the progress of industrialisation in Britain. When these ideas of history and progress were brought together by Goodridge at The Corridor in 1825 and Cleveland Bridge in 1827 he created an architecture in Bath that was illustrative of its age, and when viewed alongside Lansdown Tower of 1826, placed Goodridge at both the forefront of the development of the Greek Revival and Picturesque architecture, but also at the vanguard of introducing new building types in nineteenth century Britain.

The Bath Literary and Scientific Institution.

The discovery of a previously unknown archive of books and objects belonging to Goodridge that he donated to the Institution throughout his lifetime and on his death

reveals much about his interest in contemporary philosophical debate and his active involvement in the developing discipline of archaeology.³ What is most significant about this collection is that it shows that following his youthful discovery of the piece of Roman lead at Sydney Buildings, Goodridge continued to remove and record historic finds, most of which were likely to have been made either while working on building projects or on his travels through Somerset and Wiltshire. It was a continuing interest in antiquarianism that resulted in Goodridge recording in 1837 the discovery of a Roman Villa at Newton St Loe and delivering an academic paper on the excavation of the villa to the RIBA on 29 January 1838.⁴ The extent of Goodridge knowledge in recording antiquarian finds and his understanding of Bath's ancient history is particularly relevant when considering the location of Cleveland Bridge, as will be discussed further in this chapter.

His possible attendance at lectures such as 'The Connection of Bath with the Literature and Science of England' delivered by Rev. J. Hunter on 6 November 1826 made Goodridge part of a social and intellectual network in Bath through which he could continue his education and expand his ideas.⁵ The most significant lecture series that could have had an influence upon Goodridge's continuing education was the course in architecture delivered by John Britton in 1832-33.⁶ Britton, who was living in Bristol by that date, taught a *Course of Lectures on the History, Chronology and Characteristics of Architecture*, delivering two different sets of lectures, in the afternoon the lectures were for 'fashionable' members of Bath society, in the evening for the 'professionals'.⁷ Britton was well known to Beckford and by 1832 was the leading writer on British antiquarianism. Attendance at the 'professional' lectures or a possible acquaintance with Britton through the Institution would have been influential on Goodridge's interest in antiquarianism and in particular his developing Gothic style.

The newly re-fitted Institution building in the old Lower Assembly Rooms built up an impressive library with new publications on science, literature, philosophy and antiquarianism. This library would have provided Goodridge with yet another resource in the furthering of his education and his understanding of architectural history. He would go on to donate to the library his own copy of John Wood the Elder's *Origin of Building*, as well two significant antiquarian publications, J. Dart's *History and Antiquities of the Cathedral Church of Canterbury* and James Blake's *Descriptive*

*Particulars of the Remains of Kirconnel Abbey, Ireland.*⁸ The Institution library, alongside his own collection would have been further supplemented by Goodridge's access to Beckford's library, providing him with a wealth of influences, references and sources of inspiration for his architecture from both history and new developments.

When excitement about the newly established Institution and its possibilities for intellectual life in Bath was at its height, Goodridge embarked upon two projects that clearly highlight his awareness of ideas of commerce, industry, science and history, and also illustrate his ability to use that awareness to introduce new architecture to Bath and new forms to his style.

Bringing New Building Types to Bath

The advances in industrialisation in the early nineteenth century made a great impact on the manufacture of retail products. Improvements in technology saw a vast increase in the overproduction of goods, which in turn increased the need for retail markets.⁹ Wool and linens, wall hangings and papers, decorations and decorative objects, not to mention fashionable luxury goods were rapidly becoming more widely available, a circumstance that ideally suited one of the favourite pastimes of society while residing in the city, shopping. With overproduction came the increased need for spaces within which retail trade could be conducted, and it was a need perfectly suited to the new building types of the Arcade and Bazaar.¹⁰ The first Bazaar in England was the Soho Bazaar designed by John Trotter in 1816, closely followed in 1817 by the Western Exchange located in the centre of London's fashionable shopping district between Bond Street and the new Burlington Arcade.¹¹

In 1824 the Bazaar in Quiet Street, Bath was built, and although there is no documentary evidence to confirm it was Goodridge who designed the it, study of the building has made it possible to attribute it to him [fig.41].¹² Goodridge's knowledge of Greek monuments as recorded in the *Antiquities of Athens* has already been seen in the design for Queen Charlotte's monument of 1817. In 1824 Goodridge was the only architect in Bath who had shown both a clear understanding of the Greek Revival architectural style and the ability to adapt an archaeological source to a new building, making him the only practising architect in Bath who had enough knowledge and skill to create the Bazaar façade. The arrangement of the roofline derives from the Choragic

Monument of Thrasyllus, which had been reproduced in the first volume of *Antiquities of Athens*, the same volume as the Lysicrates monument Goodridge used in the 1817 design [fig.42].

However, as Jackson points out, the first floor of the Bazaar façade has the same Diocletian window motif used by Burlington at the York Assembly Rooms and later popularised by Robert Adam and used extensively by him in Bath at Pulteney Bridge [fig.43].¹³ Jackson also notes that the overall design of the Quiet Street Bazaar façade is comparable to Adam's designs of the Board Room of the Paymaster General and the Commissioners of the Chelsea Hospital in London as published in the *Works in Architecture of Robert and James Adam* in 1776, and suggests that if Goodridge was the architect behind the Bazaar design it was possible he owned or had access to a copy of that work.¹⁴

The pairs of pilasters in Adam's Chelsea design were stripped away by Goodridge at the Bazaar and replaced by two niches containing sculptures of *Commerce* and *Genius* by Lucius Gahagan. Similarly, the columns of the Diocletian window were also replaced by flat pilasters. Goodridge created a more simplified façade that reflected the influence of the severity of Burlington's York Assembly Rooms façade, with its bold unadorned forms, and the central bays of Adam's Pulteney Bridge. Goodridge adopts the Roman inspired forms, but then filtered them down, highlighting the geometry and perhaps emphasising the Greek Revival's need for plain smooth wall surfaces with limited and controlled decoration. This combination of the Greek and the Roman at the Quiet Street Bazaar illustrates how Goodridge began to move away from the more severe strict Greek and incorporated other forms in order to create his own Greek Revival style, and was a foretaste of the Greco-Roman he would develop in the 1830s.

Running the depth of the Bazaar building is a room triple-squared in plan with three shallow domes, one in the ceiling of each section. At the far end of this space the Diocletian window of the Quiet Street façade is repeated. Listed in the Bath Directories as 'No.9 Quiet Street The Auction Mart and Bazaar', the central triple square room was originally for exhibitions, meetings and public lectures while it was actually the lower stories that housed the wholesale and retail trade.¹⁵ The choice of subjects for the

sculptures on the façade is particularly interesting, as the two figures of Commerce and Genius present a bold statement of what the building represents to modern society.

If it was designed by Goodridge, the interior of this space, and in particular the shallow domes and moulded decoration, would be the first example of him designing top-lit rooms, something he would do at Lansdown Tower and in his villas to great effect.

What is perhaps the final evidence that supports the attribution to Goodridge is that to design a building such as the Bazaar an architect would have had to be aware of the most recent developments in English architecture. With only a handful of other examples, the Bazaar building type was rare in this country. It also displays an awareness of the needs of a society that was rapidly changing in economic and social profile. It is an awareness that Goodridge undoubtedly had because in the same year as the Bazaar was built he introduced an even more modern retail space into Bath.

The Corridor

On 16 May 1824 Goodridge published a proposal for the building of an arcade in Bath to be called The Corridor [fig.44].¹⁶ If the Bazaar answered the needs of trade and commerce and the fashion for shopping while simultaneously providing the same function as an assembly room, a space for social interaction, the Corridor went one step further and combined Bath society's love of the promenade with the show of wealth that shopping represented. It also did it all in a manner that answered the demands of the English weather, by providing a covered passageway.

The history of this new building type deserves some explanation, as it is illustrative of how aware Goodridge was of new building forms and social progress. In his notable work on the history of the arcade Johann Friedrich Geist defines the nature of an arcade as having three essential elements that differentiate it from all other architectural forms - a glass roof, symmetrical facades and an exclusively pedestrian walkway.¹⁷ Developed from the oriental model of a system of inhabited alleys that meet in the centre of a compound, the arcade was first developed in the Galleries de Bois of the Palais Royal in Paris 1786-88. If Goodridge did indeed visit Paris in 1818 then the arcades of importance that had recently been built and would have influenced him were the Passage des Panoramas of 1800, the Passage Delorme of 1808 (that boasts the first

continuous glass skylight roof) and the 1811 Passage Montesquieu. Of greater influence upon Goodridge must have been the introduction of this new architectural type into England with the Royal Opera Arcade of 1816-19 and the Burlington Arcade of 1818-19. Goodridge perhaps, having seen the Parisian arcades on his travels and the London ones on his return, recognised the potential for a speculation that epitomised the ideals of progress in early nineteenth century society and decided to build his own in Bath.

A more immediate inspiration was perhaps the knowledge that a pair of arcades, directly influenced by the Burlington model, was being erected in the neighbouring city of Bristol. The foundation stone for the Bristol Upper arcade by the architects James and Thomas Foster was laid in May 1824, the same month Goodridge's proposals for the Corridor were published.¹⁸ Goodridge could have become aware of the Foster Brothers' plans for the Upper and Lower arcades in Bristol and drew up designs for the Corridor in response, in order to ensure that Bath was equally at the forefront of development. Alternatively he could have come up with the Corridor idea independently of the Bristol scheme. The latter is entirely plausible considering that he had already built the Bazaar in Quiet Street in 1824 and his interest in retail spaces was already established. It is not too difficult to assume that with his existing interest and knowledge of the Bazaar models in London, it was a natural progression from the interior room of the Bazaar to the arcade form of the Corridor.

The very nature of the arcade is that it is a public space on private land, and as a speculative development it was a high-risk proposition that, if successful, could make the developer very wealthy. Goodridge was no stranger to speculative developments, as his father's wealth had been built through speculations with Pinch on the Bathwick estate. The Corridor speculation indicates a shrewdness for developments in Goodridge. It also suggests a certain amount of financial stability. James Goodridge's progression from carpenter to builder and in turn to gentleman indicates a success that generated a substantial family wealth that must have been reassuring to Goodridge. It was a risk to take on a project like the Corridor and Goodridge would need to have been either very certain of its success or equally certain that he could financially cope should it fail.

That Goodridge was very clever in his chosen site of the arcade is also immediately evident. The success of the arcade relied upon its location in the city. As a pedestrian shopping space it also functioned as a covered walkway that provided communication between areas of the commercial city centre. As well as its ability to display goods in a theatrical manner, which the society of the early nineteenth century increasingly demanded, the arcade made it possible to attract passing trade and the impulse shopper simply by being in the right situation. Similarly the location of the Quiet Street Bazaar, on the street linking the bottom of Milsom Street, (Bath's most fashionable shopping street) to Queen Square, was ideally situated to provide access to commercial or wholesale traders as well as fashionable society shoppers.

The success of the Corridor was almost immediately guaranteed owing to its location in the city. The Corridor is a straight arcade that stretches from 18-19 High Street to 18-19 Union Passage and runs parallel to Northumberland Passage, a group of eighteenth century buildings and shops [fig.45]. A further cutting leads the Union Passage end of the Corridor out onto Union Street. The High Street entrance of the Corridor sits directly opposite the Bath Guildhall built by Thomas Baldwin in 1775-8, the home of both the City Corporation and the market.¹⁹ Union Street and Union Passage were both laid out by Baldwin following the 1789 Bath Act of Improvement, and the building of Union Street in 1805-10 significantly improved the flow of traffic from the south of the city to the upper town, becoming the main south-north thoroughfare for both vehicles and pedestrians.²⁰ The Corridor therefore linked the government and commercial centre of the city at the High Street end to the heart of the city's retail district, ensuring that it prospered as both a destination and from passing trade.

The Corridor is made up of three internal parts, with two larger single storey sections placed at either end of a central shorter two-storey section. The central section has two galleries linking the upper stories on both sides with iron balustrades behind which originally stood life size statues of the graces [fig.46].²¹ The central section also formed the entrance to the 1833 additions Goodridge made to the buildings on the south side which became the Corridor Rooms, a meeting hall or assembly room that could be entered from either the Corridor or Cheap Street, and above which in 1833 Goodridge proposed auction or exhibition rooms and a Freemasons Hall [fig.47-49].²² The interior buildings of each property in the Corridor are three storeys high to match the height of

the exterior façade. At ground floor level the shop fronts have been much altered since the Corridor was built, but the original frieze above the shop fronts provides a continuous horizontal course linking the two single-storey sections to the central two-storey section. In the entablature, wreaths taken from the Choragic Monument of Thrysallus can be seen. The High Street façade of the Corridor also has the same wreath decorations and roofline taken from the Thrysallus monument that can be seen at the Quiet Street Bazaar, once again supporting Goodridge as the architect of that building [fig.50].²³

There is a notable lack of discussion on the interior of the Corridor in publications on Bath architecture. Walter Ison in *The Georgian Buildings of Bath* (1948) concentrates entirely on the High Street façade and makes no reference to the interior structure and Neil Jackson's *Nineteenth Century Bath Architects and Architecture* (1991) similarly offers little insight into the interior space of the building. Even the most comprehensive account of the interior by Geist makes the mistake of surmising that the barrel vaulted glass roof of the existing building was original.²⁴ If this had been true it would have made Goodridge one of the first architects in England to use the glass vaulted roof, a revolutionary development in the design of horticultural buildings and railway architecture. However, the vaulted glass roof was actually part of the 1870 alterations to the building made by his family following Goodridge's death.²⁵ Goodridge's original roof structure would have been a pitched wooden framed glass roof, the same as can be seen in the two-storey central section of the Corridor, and copied directly from the 1818-9 Burlington Arcade in London.

The use of iron decoration in the interior of the Corridor introduces another aspect of Goodridge's architecture. He developed a predilection for decorative ironwork that was influenced by new publications and ironwork pattern books such as L. N. Cottingham's *Ornamental Metalworkers Director* of 1823 and *Smith and Founders Director* of 1824.²⁶ At the Corridor decorative ironwork is seen in the balustrades of the galleries, the balusters of which are made up of a central rosette between two honeysuckle forms. It is an arrangement that Goodridge would adapt and use again for the balusters of the Lansdown Tower staircase, at Cleveland Bridge and for the staircase of Fiesole, Goodridge's 1846 home on Bathwick Hill. It is likely that the ironwork was produced

by the local firm of Stothert, who had produced ironwork for Goodridge at the Argyle Chapel, most probably the original external railings.²⁷

Of great interest are the window structures that sit behind these balusters and make up the back wall of the galleries. Tripartite in arrangement, the windows beneath the roof cornice are iron framed with decorative detailing in the spandrels. They serve to bring light into the two-storey central space and the backs, as seen from the two outer single-storey sections of the arcade, are solid with the wreath decorations applied. The floors of these galleries also have rectangular glazed openings behind an iron lattice pattern. If the central pitched roof is original to Goodridge, and the gable ends corresponded to the window arrangement below, it can be assumed that the iron-framed windows are Goodridge also. This illustrates that he is using iron not just in a decorative manner, but structurally as well.

That Goodridge was acting as more than mere developer with the Corridor project is seen in a mortgage between him and Martha Gore concerning numbers 10-13 the Corridor in 1832, on which Goodridge is recorded as 'Henry Edmund Goodridge of Bath, Merchant'.²⁸ The Corridor remained under management of the Goodridge family until 1877, when a dispute over Goodridge's will led to a Chancery Court judgement resulting in the sale of the development.²⁹

With its Greek references and its modern function, The Corridor combines the ideas of history and progress that define the first phase of Goodridge's career. It was with the building of Cleveland Bridge two years later however, that the results of Goodridge's interest in history, technology and innovation, as well as the inheritance from his childhood in Bathwick, would be fully seen.

Building Bath's Iron Bridge

As discussed in the previous chapter, the development of the second bridge at Bathwick Estate was immensely influential on Goodridge's early career. By 1822, when John Pinch and his son John Pinch the Younger re-visited the bridge scheme, Goodridge was in practise and of an age to be able to understand the complexities of an iron bridge structure, not just the possibilities that would have excited him as a child.

William Pulteney must have decided on the location of the new bridge in 1805, possibly with advice from Rennie or Telford. In light of the youthful archaeological discovery that helped initiate Goodridge's interest in antiquarianism, the historic associations of the bridge site would have greatly appealed to him. Knowledge of the Roman history of Bath had rapidly advanced during second half of the nineteenth century, but the early 1800s saw little or no publications about recent Roman finds in the city. But at a time of great building developments, discoveries were occasionally taking place that would eventually be included in publications in the latter half of the century.³⁰ In 1809, the same year Goodridge found his Roman lead, the altar of Sulis Minerva, one of the key finds of the early nineteenth century, was discovered at the Cross Bath.³¹ During 1819-23 a series of Roman burials in Bathwick Hill were found, including some at Sydney Place.³² Further burials were then found in 1824 along the London Road, the route of the Roman Fosseway and in close proximity to the new bridge site.³³

By Autumn AD 43 the Roman invasion had advanced as far as Bath and the most significant location on that route was where the Fosseway crossed the River Avon. Just south of Goodridge's Cleveland Bridge was a ford marking one of the shallowest points of the river, and it has long been established that this was the location of the original Roman crossing.³⁴ It has been recorded that while work was underway constructing Goodridge's Cleveland Bridge in 1827 further Roman discoveries were made.³⁵ In March 1827 Rev. J. Hunter delivered a lecture to the Bath Literary and Philosophical Association entitled 'The Remains of the Roman Era discovered in Bath'.³⁶ Delivered at a time when Goodridge was a paid up member of the Association, it is highly likely that he attended this lecture. It is also possible that some of the finds described during it included those found at the bridge site. Even though the tollhouse contract was not signed until April 1827, a month after the lecture, Goodridge had drawn the plan of the site in 1826, and work had probably begun on the foundations in the first months of 1827. So it is possible that finds could have been made in time to be included in Hunter's lecture. Considering the knowledge of Roman remains that Goodridge shows in his 1838 report on the Newton St Loe villa, it would be feasible to suggest that Goodridge himself was involved with these Roman discoveries at the bridge site. Perhaps even more significantly, the Roman finds would have confirmed in Goodridge's mind the historical significance of the location of his bridge and possibly influenced his design. Although the bridge is not Roman in style, it is not entirely strict

Greek Doric either, and like his use of Roman forms at the Bazaar, was a precursor to the Greco-Roman monumentalism Goodridge would develop in the 1830s [fig.51].

It is likely that Goodridge's interest in reviving his father's bridge project began at the same time Pinch and his son produced the 1822 scheme. What would perhaps have further inspired him was that in 1823 Thomas Telford was back in Bath advising the City Corporation about possible flood prevention schemes. Telford's main concern was the condition and form of the Old Bath Bridge, the medieval crossing over the Avon south of the city.³⁷ In 1823 Telford submitted a report to the Bath Corporation advising that the old bridge be demolished and a new cast iron bridge built to replace it.³⁸ It is possible that while staying in Bath Telford spent time with his old acquaintance James Goodridge and perhaps even with H. E. Goodridge. The visit from Telford possibly inspired Goodridge to begin to think about developing his own cast iron bridge design.

Goodridge's first drawing for the project, dated June 1826, is a ground plan of the whole site showing the bridge and the four tollhouses [fig.52].³⁹ The plan also shows an indication of the beginnings of the street layout that developed into Cleveland Place, two terraces of townhouses by Goodridge that flanked the approach to the bridge from London Road.⁴⁰ The layout of the intended Cleveland Place development was more clearly seen in the counterpart agreement for the land made between the Earl of Darlington, Goodridge and the builder John Lester dated 16 June 1827, which illustrates the blocks of the houses and gives an indication of the extent of their vaults under the road [fig.53].⁴¹ Cleveland Place was Goodridge's only terrace to be built in the Bath townhouse tradition, yet the projections and recessions of the individual houses and the variety of their facades, gives the buildings a sense of being both a unified terrace, and separate properties [fig.54]. The bold, solid window moulding and incised Greek decoration have led to Cleveland Place being called the 'finest Greek Revival buildings in the city', and offer one of the very few instances of Goodridge using rustication on the lower storey.⁴² In 1845 Goodridge returned to Cleveland Place and on the east range built the Cleveland Dispensary. The giant Ionic columns and pedimented windows make Goodridge's Dispensary perhaps the most Palladian in appearance of all his buildings, and as Chapter 9 will show, this was due to the fact that by 1845 he had begun to introduce Renaissance forms into his architecture [fig.55].

Very few records of the Bathwick Bridge Company have survived, but it would appear to have been a private company in which the earl of Darlington provided most of the funds to develop the project, as well as granted the land.⁴³ In 1827 Darlington became the Marquis of Cleveland and the bridge took on an even greater significance.⁴⁴ With his new title, Cleveland would have seen the bridge as a way of announcing his elevation, and the gateway into his estate changed name from Bathwick Bridge to Cleveland Bridge. There was also perhaps a sense of rivalry in the bridge project in 1827. Cleveland would have wanted to build something equal to Pulteney Bridge, the first bridge to connect Bathwick to the city, built for William Pulteney. Equally Goodridge would have wanted to design a structure that could stand alongside Robert Adam's design of 1777.

A set of three contract drawings for the tollhouses that make up the abutment piers of Cleveland Bridge have survived, dated 19 April 1827 and signed by John Vaughan the builder who also worked with Goodridge at Lansdown Tower.⁴⁵ The first provides details of the lower level construction of the tollhouse piers, the roof construction and interestingly the timber framework of the buildings [fig.56]. Plans of the principal floors of the tollhouses are then laid out in the second drawing, alongside the elevation of the tollhouse design [fig.57]. What is more significant about this drawing is that Goodridge was obviously thinking about the design and how the tollhouses related to the bridge structure at road level, because at the centre of the sheet is a pencil-sketched perspective of the tollhouse that includes the placement of the adjacent bridge balustrade [fig.58]. To the side of the elevation also can be made out a pencil sketch of the balustrade design.

Another pencil addition to the drawing is an iron lamp sketched in above the door on the tollhouse elevation [fig.59]. The housing of the lamp appears again in the design from the same year for an ornamental lamp and base by Goodridge for the Cleveland project [fig.60].⁴⁶ This lamp design is significant as it repeats several of the features Goodridge had included in his 1817 design for the monument to Queen Charlotte. It also uses the wreath decoration from the Choragic Monument of Thrasyllus previously used at the Corridor, and which Goodridge would use again on the elevations of Cleveland Place. Although none of the plans of the site indicate any possible locations for such a lamp, it is likely that either a pair was intended to sit at the ends of the bridge,

or possibly a single lamp on a larger scale could have formed a feature of the new road layout at Cleveland Place.

The third contract drawing shows the other three elevations of the tollhouse design and includes the riverbank formation and how it effects the lower portion of the tollhouse piers [fig.61].⁴⁷ A further plan for the project also shows the pipe work for the water main that would have provided the principal tollhouse on the northwest corner with water.⁴⁸ It is one of very few surviving Goodridge drawings that illustrate any provision for services such as water or heating systems to his buildings.

The main element of the project however, was the iron bridge structure itself. Despite Telford's 1805-8 design, or Pinch's of 1822, it was Goodridge who succeeded in building the first cast-iron bridge in Bath. In doing so he introduced to the city significant advancement in structural technology, and his bridge became the prologue to the rush of the modern age that the Great Western Railway through Bath would represent in 1835.

Goodridge designed a single span cast-iron structure made up of seven parallel arches joined to the tollhouse piers by latticed spandrels.⁴⁹ An elevation showing one tollhouse pier and a half segment of the bridge arch provides a clear illustration of the half casting of the iron arches [fig.62].⁵⁰ An isolated transverse section of the bridge shows the detailed structure of the joining of the seven arches and the applied road surface [fig.63].⁵¹ This section is then inserted on another drawing between the two side elevations of the tollhouses and Goodridge adds further illustrations to show details of the bridge construction [fig.64].⁵² A further set of three drawings illustrate the whole span elevation, the half span and the transverse section are labelled A, B, and C, suggesting that they are contract drawings similar to the signed 1827 toll house drawings [fig.65].⁵³ Two of these, the half span and the transverse section, have been annotated by T. E. Marsh who undertook repair work on the bridge in 1877.⁵⁴ The existence of the set of Cleveland Bridge drawings in the Bath Record Office make the bridge project not only the most structurally challenging design Goodridge ever worked on, but also one of the most well documented of his projects.

The inscription on the bridge clearly states that the contractor on the project was William Hazeldine making it possible to assume that the bridge was cast at his foundry at Plas Kynston. Goodridge's choice to work with Hazeldine instead of the Coalbrookdale Company is interesting. By 1796 the firm of Stothert's in Bath was a major outlet and agent for Coalbrookdale covering Bath, North East Somerset and Wiltshire.⁵⁵ Coalbrookdale had produced the Rennie bridges over the canal in Bath in 1800, while the two footbridges in Sydney Gardens were designed and produced by Stothert's in 1815, the year their foundry was established. It is possible that Goodridge's decision to work with Hazeldine was the result of a recommendation from Telford, who had worked with Hazeldine on several bridge projects.⁵⁶

By 1827 the Coalbrookdale model for road bridges had largely been adopted by most bridge builders, including Hazeldine.⁵⁷ Goodridge's design, although based on the same fundamental arrangement as the Coalbrookdale model, has noticeable stylistic differences. The basic Coalbrookdale model, that both Telford's design for the Bathwick Bridge of 1805 and Pinch's of 1822 followed, comprised of a series of ribs cast in half sections and made up of solid flat plates at the top and base with a void between the spandrels of the arch [fig.66]. In small and medium bridges the spandrels would be filled with a series of circles in increasing sizes, and in larger spans they would be made up of two horizontal rows of vertical segments tying together the top plate and arch base plate. Goodridge in his design replaces the two horizontal rows filling the spandrel void with a single row of vertical segments reinforced by diagonal braces, producing a design that is more elegant and less heavy than the double rows of the large Coalbrookdale model. What Goodridge manages to achieve is the appearance of greater transparency in the arch elevation, while at the same time producing the impression of bold geometric forms.

The bridge ironwork displays various geometric forms, with circular piercing in the arch base moving into the verticals and diagonals of the spandrel segments, and then terminating with the interweaving balusters of the railings. The balusters of the bridge match those of the Lansdown Tower staircase and the spandrel segments can also be seen in the twelve square balusters that sit in the Belvedere window embrasures at Lansdown Tower. These similarities are not surprising considering Goodridge is working on both projects at the same time.

Goodridge's knowledge and understanding of bridge engineering displayed at Cleveland continued in his submission of designs in 1831-34 for the enlargement of the New Bridge over the Avon on the western outskirts of the city.⁵⁸ It was also the work at Cleveland Bridge that no doubt contributed to Goodridge becoming an agent for the Great Western Railway in 1834 for the line between Bath and Twerton.⁵⁹

Combined with this new bridge type in Bath and the advances in technology it represents, Goodridge continued to develop his Greek Revival style in the bridge tollhouses [fig.67]. The tollhouses are simple in design and on first study appear to be severe Greek Doric, a fact reinforced by the fluted, baseless columns. Closer study however, shows that the lower third of the columns are actually unfluted, giving the subtle impression of a base. The Doric entablature is present, but it has been stripped of its triglyphs and metopes, as if Goodridge was attempting to produce a design even more stark in its simplicity. The banded rustication of the tollhouses is more reminiscent of the Roman temple forms that would be influential upon Goodridge's designs during the 1830s than any Greek monument. There is an alternate design for the Cleveland Bridge tollhouses, probably dating from 1826, in which Goodridge adds a chimney derived from the Choragic Monument of Thrasyllus roofline that he had already used at the Corridor [fig.68].⁶⁰ However, he chose instead to build a less archaeologically Greek design that is neither the pure Greek of Argyle Chapel, nor the Greco-Roman of the 1830s, but rather his own invented Greek Revival style, designed to combine both the historic and the modern.

Jackson suggests that Goodridge's source for the Cleveland Bridge Tollhouses was the first plate used to illustrate Stuart and Revett's *Antiquities of Athens* in 1762.⁶¹ What is interesting is that this illustration is of the Gateway of the Agora in Athens, a Roman building of the first century AD.⁶² Watkin has pointed out that the use of this monument as the first illustration in the work clearly shows its significance to Stuart and Revett.⁶³ What he also notes is that the use of a Roman structure highlighted that the *Antiquities of Athens*, which became so vital to the development of the Greek Revival, was not aiming to make architects entirely stop using of the Roman orders in their work. This is reinforced by Giles Worsley when he pointed out that nowhere in the publication 'does Stuart declare a desire to supersede Roman Architecture with a

system of the column and lintel or a belief that the Greek orders alone should be used'.⁶⁴ What the *Antiquities of Athens* was aiming to do when first published was not the replacement of the Roman orders, but an increase in the knowledge of the whole range of examples of architecture from classical antiquity, and therefore provide architects with a wider selection of sources for inspiration.

If Goodridge had studied the *Antiquities of Athens* as closely as his evident adaptation of its monuments suggests, it is possible that he understood this desire to increase the range of classical sources available. This would therefore make his use of both Greek and Roman forms at the Bazaar and at Cleveland Bridge illustrative of not just the influence of the Neo-Classicism of Adam or even Soane on his work, but his own understanding of combining sources from architectural history to create a new style. It is the same combination of sources that Hope had shown to such great effect in his *Household Furniture* of 1807, where the severe Greek Doric of the Duchess Street Gallery was illustrated alongside the Egyptian Room and the Indian Room.⁶⁵ It is a combination of sources that Hope would develop in his *An Historical Essay on Architecture*, published posthumously in 1835 where he advocated eclecticism, and it is a combination of sources that Goodridge would increasingly develop in his architecture during the 1830s and into the 1840s.

For Goodridge the subtle infusing of Roman forms into his Greek Revival at Cleveland Bridge to form a new style was ideally suited to the new technology of the structure, his ideas of history and progress were brought together physically as well as aesthetically. The meeting of antiquity and innovation symbolised by his tollhouse facades became, with the iron bridge arch, the physical joining of history and technology. It is this extra dimension that makes Cleveland Bridge, above any other project in Goodridge's career, the greatest example of his ability to design in a style that is both a revival of the past and firmly looking towards the developments of the modern age.

At Cleveland Bridge therefore Goodridge's Greek Revival style can be seen as preparation for his Greco-Roman work of the 1830s. It was a development that was equally reflected in his work with Beckford on Lansdown Tower, where history and progress would combine with ideas of nature and the fantastic and move Goodridge's architecture towards not the Greco-Roman, but the Greco-Italianate of the Picturesque.

¹ For the history of the Institution and the climate for debate on science and history in Bath during the early nineteenth century see Fawcett, T., 'Bath Scientific Societies and Institutions', *Discovery and Innovation: Bath and the Rise of Science*, Wallis, P., ed., Bath Royal Literary and Scientific Institution, Bath, 2008, Chapter 12, pp.152-167.

² Goodridge is recorded in the list of subscribers to the Literary and Philosophical Association in 1825, BRLSI 1996:L:6081. He became involved with the Society earlier during his articles although there are no records to show this. His name is recorded as a subscriber again for 1829-1830, at which time it was noted he paid his fees for the previous year. Records show that he was a paid up subscriber from 1828 until 1834.

³ For full list of the items that make up this archive see Appendix iv.

⁴ The date Goodridge read the report is recorded in the Minutes of the General Meetings of the RIBA, vol.1, 1836-41, 29 January 1838, and a copy of the report is found in Papers read at General Meetings, 1835-58, MS.SP\3\8. In a letter to T. L. Donaldson dated 13 July 1838 Goodridge refers to sending him a rough copy of the report as well as a plan of the villa (Goodridge to Donaldson RIBA LC/2/1/21). Another unsigned copy is in the Bath Central Library on paper watermarked 1833 and is contained in an envelope attributing it to Goodridge and most probably made by Mowbray Green, the pupil of Goodridge's son who took over the Goodridge practise. For a discussion on the Newton St Loe report see Appendix v.

⁵ Minutes of the Literary and Philosophical Association, BRLSI 1996:L: 6045. For public lectures in Bath see Fawcett, T., 'Science and Learning in Georgian Bath', Wallis, op. cit., pp.144-151 which is a revised version of the article of the same title in *Bath History*, vol.7, 1998, pp.55-77.

⁶ An advertisement for this lectures series survives in the scrapbook of John Rutter of Shaftesbury, in the collection of Gold's Hill Museums, Shaftesbury, Dorset. See also *Autobiography of John Britton*, London, 1850, pp.221-2.

⁷ Ibid.

⁸ See Appendix iv.

⁹ For the retail market in Georgian Society see Morrison, K. A., *English Shops and Shopping*, Yale, New Haven & London, 2003.

¹⁰ For the most extensive and comprehensive history of the Bazaar and Arcade building types see Geist, J. F., *Arcades: The History of a Building Type*, MIT Press, 1983.

¹¹ For the history and development of the London Bazaar see Morrison, K. A., 'Bazaar and Bazaar Buildings in Regency and Victorian London', *The Georgian Group Journal*, Vol.XV, 2006, pp.281-308, and *English Shops and Shopping*, op. cit., pp.92-99.

¹² This attribution was first made by Ison, op. cit., pp.184-5 and reinforced by Jackson, op. cit., pp.64-70.

¹³ Jackson, *ibid*, pp.66-69.

¹⁴ *Ibid*. Considering Adam's influence on the early development of Bathwick Estate it is likely that either James Goodridge or John Pinch owned copies of the book.

¹⁵ Ison, op. cit., p.184.

¹⁶ *Bath and County Gazette*, 16 May 1824. See Manco, Jean., *The Corridor: A History*, unpublished report, Bath Record Office.

¹⁷ Geist, op. cit., p.4.

¹⁸ For the Bristol arcades see Geist, *ibid*, p.192-7, Ison, W., *The Georgian Buildings of Bristol*, Faber, 1952, and Foyle, A., *Bristol*, Pevsner Architectural Guide, Yale, New Haven & London, 2004, p.176.

¹⁹ See Ison, *Bath*, op. cit., p.84-8.

²⁰ The same act saw Baldwin lay out the colonnaded Bath Street, see Ison, *ibid*, pp.168-9.

²¹ These statues were possibly also by the sculptor Lucius Gahagan who produced the sculptures of Commerce and Genius for the Quiet Street Bazaar. They were removed from the Corridor following an IRA attack in 1974 and subsequently the whereabouts have become unknown. The recent rediscovery of one of the four has presented the opportunity for further research into their authorship. For Gahagan see Gunnis, R., ed., *Dictionary of British Sculptors 1660-1851*, The Abbey Library, London, rev. edition, 1951.

²² The plans for a proposed Freemason's Hall to be built above the Corridor Rooms are in the Bath Record office, BC153/2462/3. The minutes of the Bath City Council for 1 July 1833 record that Goodridge leased property at rear of North side of Cheap Street with the intention of 'erecting a large building for a free masons hall and other purposes, as described on a plan which accompanies this application', which must refer to the plans for the Exhibition rooms and Freemasons Hall in the Bath Record Office. The author is grateful to Colin Johnson of the Bath Record Office for pointing this council minute out. A lease agreement with attached plan by G. P. Manners of the

workshops and offices that Goodridge leased on cheap street of 2 December 1833 is in the Bath Record Office, BC153/2498/2.

²³ Jackson, op. cit., p.71.

²⁴ Geist, op. cit., p.136.

²⁵ For the Corridor following Goodridge's death see Manco, op. cit.

²⁶ Pointed out by Jackson, op. cit., pp.59-62. Of particular merit are Goodridge's designs for the iron staircase balusters and handrail at Lansdown Tower, and the balconies of Woodland Place. For cast iron decoration see Graeme, E., and Robertson, J., *Cast Iron Decoration: A World Survey*, Thames & Hudson, London, 1977.

²⁷ Accounts of the improvements in the Minutes of the Enlargement of the Argyle Chapel, 1819-25 show Stothert's were paid £61 for iron work, Bath United Reform Church Archives.

²⁸ Bath Record Office BC153/2778/2.

²⁹ Bath Record Office 0583/1. The IRA bombed the Corridor in 1974 and the subsequent restorations have altered much of its original appearance.

³⁰ The most notable nineteenth-century publication on Roman Bath was Scarth, H. M., *Aquae Solis or Notices of Roman Bath*, London, 1864.

³¹ Lewcun, M., 'Trenches and Tunnels: Discovering Roman Bath', Wallis, ed., op. cit., p.109.

³² Scarth, op. cit., pp.99.

³³ Ibid, p.98.

³⁴ See Cunliffe, B., *Roman Bath Discovered*, 1971, pp.10-19.

³⁵ Ibid.

³⁶ Ibid.

³⁷ See Buchanan, R. A., 'Bridges in Bath', *Bath History*, III, 1990, pp.1-21.

³⁸ Copy of Telford's report is in the Bath Record Office and in Bath Central Library, Hunt Collection, vol.iii, f.10.

³⁹ Bath Record office, Maps, M/1.

⁴⁰ See Jackson, op. cit., pp.70-72 and Forsyth, op. cit., pp.229-30.

⁴¹ Bath Record Office, BRO 0055/14/1.

⁴² Forsyth, op. cit., p.229.

⁴³ There are a small amount of records of the Bathwick Bridge Company in the Collection of Lord Barnard, Raby Castle.

⁴⁴ Rowe & McBryde, 'William Pulteney', *DNB*, op. cit.

⁴⁵ BRO Maps, M/2-4

⁴⁶ Collection of Lord Barnard, Raby Castle.

⁴⁷ BRO Maps M/4.

⁴⁸ BRO Maps M/5

⁴⁹ In 1929 the bridge underwent restoration that included the addition of a reinforced concrete structure erected within the span of the original bridge.

⁵⁰ BRO Maps M/7.

⁵¹ BRO Maps M/10.

⁵² BRO Maps M/8.

⁵³ BRO Maps M/12, 13, 14.

⁵⁴ The three labelled drawings have lettering that is not in Goodridge's hand, which would suggest they were later copies produced for Marsh. However, the drawing style and use of colourwash is a match to the known Goodridge drawings, and it is more likely that these were by Goodridge but perhaps lettered by an assistant or even the contractor Hazeldine.

⁵⁵ For Stothert's in Bath see Torrens, H., *The Evolution of a Family Firm: Stothert and Pitt of Bath*, Bath, 1978.

⁵⁶ Telford and Hazeldine built iron bridges at Bonar 1811-12, Craigellachie 1814-15 and at Esk in 1820-2. In the same year that Goodridge and Hazeldine are working on Cleveland Bridge in Bath, Telford and Hazeldine begin construction on the bridge at Ombersley, Holt Fleet on the River Severn; see Ruddock, T., *Arch Bridges and their Builders 1735-1835*, Cambridge University Press, 1979.

⁵⁷ For Coalbrookdale model and the development of the cast iron bridge see Ruddock, *ibid*, p.140; Trinder, B., 'First Iron Bridges', in Sutherland, R. J. M., ed., *Studies in the History of Civil Engineering*, Vol. 9, Structural Iron, pp.247-256, and Gloag, J., & Bridgewater, D., *A History of Cast Iron in Architecture*, George Allen & Unwin, London, 1948, pp.82-104.

⁵⁸ See Little, B., *Bath Portrait*, Burliegh Press, Bristol, 1961, p.43.

⁵⁹ Goodridge gave evidence at Westminster for the Great Western Railway Bill in July 1835, most of which concerned the impact of the railway through the Bathwick Estate; see Opposed Private Bill Committee papers, Vol.1, Parliamentary Archives. It has been suggested by Swift, A., in *The Ringing Groves of Change: Brunel and the coming of the*

Railway to Bath that Goodridge became involved with the GWR through Beckford (Akeman Press, Bath, 2006, p.25). This however, is a rather shortsighted assumption, as it discounts Goodridge's work at Cleveland Bridge and his professional status in Bath by 1833-4. Very little evidence outside of the Parliamentary records document Goodridge's work for the GWR and only one reference in the Brunel Letter books relates to Goodridge (25 September 1833, Letter books of I. K. Brunel, Bristol University Library Special Collections).

⁶⁰ BRO M/9.

⁶¹ Jackson, op. cit., p.63.

⁶² Stuart, J., & Revett, N., *Antiquities of Athens*, vol. I, 1762, Chapter I, Pl. III.

⁶³ Watkin, 'Stuart & Revett', op. cit., p.39.

⁶⁴ Worsley, op. cit., p.259.

⁶⁵ See Watkin, 'Reform and Taste in London: Hope's House in Duchess Street', Soros, ed., op. cit, Chapter 2, pp.22-43.

Chapter 3

An Enduring Partnership: Goodridge and Beckford

In 1823, at the age of twenty-six, Goodridge began working with his most famous client, the reclusive writer and collector William Beckford.¹ For the next twenty-one years the two men would continue to work together until Beckford's death in 1844. The presence of Beckford and his highly developed aesthetic ideas has long overshadowed the achievements of Goodridge and the place Lansdown Tower holds in the development of his architectural ideas.

It is easy to suggest that it was Beckford who drove the design of Lansdown Tower, and that the young Goodridge merely executed his client's plans, but greater investigation into the working relationship between the two men reveals a different story. That Beckford was involved with the design process is not in doubt, but he neither prevented Goodridge applying his own ideas to the building, nor predetermined the evolution of Goodridge's style.

The significance of the Tower in Beckford's life coupled with an extensive restoration of the building between 1996-2000, make it the most comprehensively researched of all Goodridge's buildings.² This chapter will investigate the partnership between Goodridge and Beckford and reveal how the design of Lansdown Tower came out of that partnership. It will also assess the value of Goodridge's involvement with Beckford in relation to the development of his architecture. At sixty-three and owner of one of the greatest libraries in the country, Beckford possessed the knowledge and experience that would have stimulated Goodridge's inquisitive mind. Goodridge, it seems, possessed the right nature and personality that made interacting with Beckford and the sharing of ideas possible. To appreciate fully the relationship between the two men, and the true impact Beckford had upon Goodridge's career, it is necessary to look first at Beckford's attitude towards architecture and the previous dealings he had with architects.

Beckford and Architecture

Beckford was exposed to the highest calibre of architecture from a very early age. The only child of the prodigiously wealthy Alderman Beckford and his strict Calvinist wife, Beckford was educated by a series of the highest quality tutors. Two in particular are significant in the development of ideas that he would later share and evolve with Goodridge. He was taught art by Alexander Cozens and claimed Sir William Chambers taught him architecture.³ The Beckford's were a slightly gaudy family whose ostentatious show of 'new money' generated from profitable sugar plantations in Jamaica did not always make them acceptable to polite society. If true the employment of Chambers, the architectural tutor to the Prince of Wales, to teach the young Beckford would have been a symbol of status that illustrated the wealth of the family.⁴ Whether Beckford's interest in architecture came from being a pupil of Chambers or simply from growing up in a house such as Fonthill Splendens, it had a great impact upon Beckford, because for the rest of his life he would be passionate about architecture and would commission works from some of the greatest architects of his age.

Beckford's interest in architecture was not merely the practice of an English gentleman building a country house by employing the country's finest architect, or picking a design out of a volume of *Vitruvius Britannicus*; it reached a far more intellectual level. He created an impressive library of works on architecture ranging from treatise on origins, collections of views and engravings to modern discourses on design.⁵ There is little evidence documenting Beckford's studies under Chambers, but his library held every work Chambers published, including three editions of his *Treatise on Civil Architecture*, one of which Beckford had bound by the German immigrant Kalthoeber, who he employed to bind many of his most treasured volumes.⁶ It can be assumed that education from Chambers was mainly made up of discourses on the origin of architecture and analysis of the orders, and it was perhaps more stylistic in nature than structural. Beckford was not an amateur architect. He would sketch ideas for facades or plans, but he always needed a professional to create his buildings, someone who understood both style and structure.

In 1795 when referring to claims he was going to convert to Catholicism, Beckford made a statement that best summarises his aesthetic pursuits, from collecting pictures to designing furniture and commissioning objects. It also best describes his approach to

architecture, 'I am just what I always was in that respect – an amateur a Dilettante a Connoisseur perhaps but no Professor'.⁷

Beckford was brought up at Fonthill House, or Fonthill 'Splendens' as it later became known, a large Palladian mansion built by his father in 1755.⁸ He would continually make alterations and improvements to the building until 1807 when he began to demolish it.⁹ In 1785, following his supposed involvement with a homosexual scandal at Powderham Castle in Devon, Beckford exiled himself and his wife to Europe, returning to Fonthill only on brief occasions. On one such visit he employed the then 33-year-old John Soane to design a variety of additions and alterations to the house, including a new picture gallery and a state bed [figs.69-70].¹⁰ Soane first visited Fonthill in April 1787 and the following month produced designs for a picture gallery to be located on the second floor of the house.¹¹ As Beckford had chosen a corridor with no windows to be the location of this gallery, it was evident that it would be top lit, and as Christopher Woodward states, Soane's designs for the Splendens gallery would be his first experiment with the pendentive or canopy dome that he would go on to employ throughout his career.¹²

The state bed designs are equally important and introduce a vital element to the discussion of Beckford's architectural ideas and their influence upon Goodridge. Designed in 1788, the state bed is unusual in Soane's career as he rarely designed furniture on this scale. An elaborate construction decorated in gilt and emblazoned with Beckford's heraldry, the design was based upon the Choragic Monument of Lysicrates in Athens. An alternative design shows an equally significant use of the octagonal structure of the Temple of the Four Winds in Athens on its canopy. Both monuments had been extensively surveyed and illustrated in the first volume of Stuart and Revett's *Antiquities of Athens* in 1762, and Beckford owned a complete set of this publication, so he would have been as aware of these monuments as Soane was in 1788.¹³ Woodward points out that this overt use of 'whimsical pieces of Grecian monumentality reinforces the impression that Beckford was the spirit of the design and Soane acted as his executive architect.'¹⁴ If this was indeed the case then the design of the state bed shows Beckford insisting on the use of ancient Greek monuments closely connected to associations with his own family history, as seen in the coat of arms in the central position on the bed board. It also sets a precedent for Beckford instructing an architect

to use the same Greek monument that would later be used in the design of the Lantern at Lansdown Tower.

However, Beckford was not at Fonthill when Soane first visits the house, and would be abroad from 1787 for three years, the same period Soane was working for him. All Soane's dealings were therefore mainly with Beckford's mother rather than with Beckford himself. Beckford was no doubt sent plans and information by his mother while he was out of the country, so it is plausible that decisions concerning the alternate designs for the bed and the development of the final design for the gallery could have been passed through him. But unfortunately there are no references to the Soane designs in the journal Beckford kept while in Portugal and there are no surviving letters to or from him regarding them. Therefore, even though Beckford was the instigator of the ideas, Soane was very much left to his own devices to develop and finalise the designs.

Writing to his son-in-law in 1807 about the demolition of Fonthill Splendens Beckford offers an insight into his opinion of his father's house,

‘You will forget the old palace of tertian fevers with all its false Greek and false Egyptian, its small doors and mean casements, its dauberries *à la Casali*, its ridiculous chimney-pieces and its wooden chalk-coloured columns, without grace, nobility or harmony.’¹⁵

From this statement it would be easy to imagine that the Grecian inspired decorations were by this time abhorrent to Beckford. Yet it was the Egyptian halls that he spent most of his time in, and had been the inspiration behind his 1782 Gothic novel *Vathek*. He would also continue to commission work on Fonthill Splendens even during the construction of Fonthill Abbey between 1796-1814. Beckford's thoughts therefore, never moved entirely away from an interest in Neo-classical design to the Gothic, and the state bed designs in particular illustrate an awareness not just of the original monuments, but also of the growing fashion for the incorporation of those monuments into furniture and garden structures that characterise the early periods of the Greek Revival in the eighteenth century.¹⁶

In 1790 Beckford commissioned James Wyatt to survey the Fonthill estate and begin encasing it with a huge perimeter wall. Wyatt was then instructed to design a garden

building to stand on the site of a tower Beckford's father had begun to build at Stops Beacon hill on the Fonthill Estate. This tower was to have originally been triangular, much like Henry Flitcroft's Alfred's Tower on the neighbouring Stourhead estate, until Beckford decided to move locations. Work began on a Gothic garden building called Fonthill Abbey, and in 1799 when almost half of the building had been built, it was still intended as a pleasure building in the grounds of the classical Fonthill Splendens. Although by then his Gothic folly had an elaborate entrance built like a baronial hall, a 150-foot long gallery and the start of a 300-foot high octagonal tower. Fonthill Abbey became one of the most significant country houses of not only the Gothic Revival, but the history of British architecture in the nineteenth century [fig.71].¹⁷

Two elements of the building of Fonthill Abbey are important when considering the relationship Beckford would develop with Goodridge in Bath. Firstly Beckford's attitude towards Gothic, and the reasons behind why he changed from the classical at Fonthill Splendens, to Gothic at Fonthill Abbey and then back again when he moved to Bath. Secondly, the relationship between architect and client, and how following the uneasy relationship with Wyatt, Goodridge's partnership with Beckford can be seen as far more mutually beneficial and stimulating one.

In a letter dated 10 April 1794 while living in Portugal, Beckford writes to Wyatt about his desire to have a tabernacle-like structure designed to house his statue of St Anthony.¹⁸ The letter is both a direction to Wyatt on what to design, and a plea to him for advice. More revealing is that in the same letter Beckford writes 'we may still live to erect the buildings both Grecian and Gothic...you designed for Fonthill'.¹⁹ The Grecian designs most likely refer to alterations for Splendens, the Gothic to the garden building. Although Beckford never visited Greece, he travelled extensively through Italy and would have seen several of the Greek sites there. He also spent several visits with his relative Sir William Hamilton, British envoy in Naples, and was fully aware of Hamilton's great collection of Greek artefacts, and his position as a leading member of the Society of Dilettanti.²⁰ Beckford would therefore have been aware of, and educated in, the development of the Greek Revival. But by the time of this letter, inspired by visits to the Portuguese monasteries of Alcobaça and Batalha recommended to him by Wyatt, Beckford's thoughts has increasingly turned towards the Gothic.²¹

What the 1794 letter to Wyatt also illustrates is the stage he is at in his career when working for Beckford, and his position as a significant figure in both the Greek and Gothic Revivals at that time. When design work on Fonthill Abbey begins in earnest in 1796 it coincided with Wyatt's appointment as Surveyor-General to the Board of Works following the death of Beckford's one-time tutor Sir William Chambers. Wyatt, already at the height of his career when Beckford began working with him, immediately becomes the most influential and courted architect in the country.²²

The relationship between Beckford and Wyatt is documented between letters to the architect from Beckford, letters from Beckford to his son-in-law the Duke of Hamilton and to employee Gregorio Franchi, and references to Wyatt's work on Fonthill in Joseph Farington's diary.²³ It appears that the start of the relationship is harmonious, and Beckford frequently praises Wyatt for his work and heralds the success of Fonthill Abbey. However, in 1804 Beckford soon began to refer to Wyatt as 'Bagasse' a nickname derived from a term for sugar cane, and also a derivative of *bagascione* or whoremonger, and he starts to continually insult the architect.²⁴ When Wyatt was absent from Fonthill Beckford got increasingly agitated and insulting.²⁵

Wyatt frequently adhered to Beckford's demands and would turn up at Fonthill following an abusive letter and as soon as he succumbed to Beckford's pleas and returned to Fonthill he became not the infamous devil but 'My dear, angelic p-p-p-p-perfect Bagasse' who 'is killing himself with work: every hour, every moment, he adds some new beauty'.²⁶ Beckford's tendency to over-dramatise in his letters was perhaps a measure of the reliance he placed upon Wyatt, a clear indication that Wyatt was not merely Beckford's 'executive' architect but essential to the evolution of the building. On Wyatt's death in 1813 Beckford claimed he himself had been the controlling mind over the construction of the building when he wrote,

'But alas, my poor Bagasse had already sunk from the plane of genius to the mire; for some years now he has only dabbled about in the mud, and I carried on my back the same burden that I carry now'.²⁷

If Beckford's architectural education was more stylistic than structural, when he began overseeing work at Fonthill in Wyatt's absence, he relied heavily on the craftsmen and masons employed to solve problems and follow Wyatt's plans and instructions.

Wyatt is first referred to as Beckford's 'executive' architect by John Wilton-Ely, who claimed that Beckford was the mastermind behind the design of Fonthill Abbey.²⁸ Christopher Woodward awards John Soane the same status when referring to his work for Fonthill Splendens, following the tradition of allowing Beckford to overshadow the work his architects produce.²⁹ While both Soane and Wyatt have survived such overshadowing by Beckford due to their large bodies of work and high reputations, the tradition of referring to any architect who worked for Beckford as a mere 'executive' continues to impair the judgements of Goodridge's less productive, but no less significant career.

Goodridge and Beckford

Beckford moved to Bath in 1822, and having rented in Great Pulteney Street for a few months, soon purchased 20 Lansdown Crescent, designed by John Palmer 1789-93.³⁰ Goodridge first appears in Beckford's employ in 1823 when he surveyed the land behind Lansdown Crescent, which Beckford owned and was planning to landscape.³¹ It has been suggested that when moving into Lansdown Crescent and intending to do alterations to the property, Beckford would consult the original builders of the house, a branch of the Lowder Family and that Goodridge, having been articled to the City Architect John Lowder, was perhaps then suggested to Beckford as an architect.³² Alternatively, on moving to the city and first residing at Great Pulteney Street, Beckford would have been attracted to Goodridge's first major work at the Argyle Chapel in Laura Place. A final possibility is that Beckford on moving to Bath would seek recommendations from acquaintances. Goodridge could have been suggested to Beckford by Soane who had been shown buildings in Bath by Goodridge when he visited in 1821.³³

Irrespective of how the two men met, shortly after the survey of land in 1823 Goodridge began working on plans for a tower to be built as part of Beckford's landscape on Lansdown [fig.72].³⁴ Goodridge's son, Alfred Samuel Goodridge, refers to Beckford's initial commissioning of his father for the tower by stating that,

'He obtained designs from several London and Bath architects, and among them one from Mr Goodridge, - but he sought further advice. Subsequently however, he sent for him again'³⁵

There are no known records or drawings of any other architects submitting plans to Beckford for Lansdown Tower. It is possible therefore, that Beckford did not invite more than one architect to work on the project. Following the frustration of Wyatt's continual absence from Fonthill, and its impact on the Abbey, Beckford would also have been reluctant to employ an architect from outside Bath. As a local architect at the start of his career, choosing Goodridge would ensure that Beckford got the attention he required and the enthusiasm that Goodridge had for his work, without paying the charges of an architect as nationally established as Wyatt.

Following on from his turbulent relationship with Wyatt, it is possible Beckford desired a malleable architect, which it has been suggested is why he chose Goodridge.³⁶ What he got, however, was an architect already well established in his career with a natural passion for his work combined with an innate sense of professionalism, making him someone Beckford could both trust with the project and equally be inspired by. A. S. Goodridge writes that his father was informed by Beckford that he was chosen because,

‘Mr Beckford – who could not get on with anyone who was not in this respect like himself – was impressed with his great quickness and readiness of manner.’³⁷

Beckford's feelings towards Goodridge are more difficult to ascertain than those towards Wyatt. There are no collections of letters to Goodridge that can compare to the Beckford letters from his life at Fonthill that so vividly document the Wyatt years. Beckford did not have the opportunity to berate Goodridge as he had Wyatt; Goodridge lived in the same city, barely a fifteen minute walk from Beckford's house, he was not continually absent from the site and there was less need for them to correspond. What letters that do exist are usually small notes sent around to Goodridge to confirm meetings or correspondence from Beckford when he was visiting London.³⁸

Goodridge's opinion and regard for Beckford is best seen in the 17 November 1854 letter to the Editors of the *Autobiography of the Reverend William Jay* discussed in a previous chapter.³⁹ In response to reading excerpts in the first edition of Jay's autobiography, which referred to comments about Beckford made by Rev. E. Neale, Goodridge felt the need to defend Beckford and correct Neale's mistakes. A particular excerpt of this letter was used in J. W. Oliver's *Life of William Beckford* first printed in

1932, in which the change in Beckford's personality while living in Bath is discussed and it has since been reproduced in many other works.⁴⁰ However, the letter is far more than just as an insight into Beckford's personality, and has never been used to discuss how Goodridge regarded his client, the relationship they had established and how they interacted with each other.

‘During a period of nearly twenty years, I enjoyed the pleasure of constant and familiar intercourse with Mr. Beckford, and, being professionally employed as his architect, frequent were the opportunities afforded me of knowing his sentiments.’⁴¹

Goodridge worked with Beckford for twenty-one years, which suggests he liked Beckford, understood him very well, and could cope with Beckford's peculiarities and occasional bursts of temper. Henry Venn Lansdown in his *Recollections of the late William Beckford* published in 1893, records that on enquiring to Goodridge, who had introduced him to Beckford, if it would be polite to return to Beckford's house at Lansdown Crescent (under the excuse of having left his umbrella there on the last visit), he received the following response from the architect, ‘You must do as you think proper. I will only say that for my part I am always looking out for squalls’.⁴² That Goodridge was fully aware of Beckford's temper suggests he had been on the receiving end of tirades such as Wyatt must have endured. But as they worked together, and Beckford moves further into old age, they appear to have settled into a companionable relationship,

‘Mr Beckford's character underwent a great change after he came to reside at Bath. His paroxysms of passion, when first I knew him, were most fearful; but, in his latter years, he had obtained a wonderful mastery over himself, and which was seldom broken through. He used to say he could not now afford it.’⁴³

It was a partnership that endured until 1844, when four days before Beckford died, Goodridge called at Lansdown Crescent unexpectedly to enquire after Beckford's health.⁴⁴ Goodridge's relationship with Beckford was regarded highly enough, that on Beckford's death, it was Goodridge who suggested to Beckford's daughter what lines from her father's poetry should be placed on his tomb.⁴⁵

Goodridge and Beckford's Book Collection

Such a long acquaintance suggests a mutual respect that makes it possible to imagine that not only would Beckford have shared his thoughts and ideas about architecture, science, literature and design with Goodridge, he would also have allowed the architect access to his library. If so Goodridge had at his disposal one of greatest book collections in England. When he sold Fonthill Abbey, Beckford moved to Bath with only a third of his library, but he continued to add to his collection and spent the rest of his life trying to buy back many of the Fonthill volumes he had previously sold. When he died Beckford's daughter took the entire library to Hamilton Palace, and commissioned Goodridge to design a library to house them.⁴⁶ It is possible to identify the volumes in Beckford's collection that Goodridge would have had access to from the catalogue of the Hamilton Palace sale of Beckford's Library in 1882.⁴⁷ This is essential when considering the sources and inspirations behind his style at Lansdown, but also in his architecture following his first encounter with Beckford.

Beckford's library held several editions of Vitruvius's *De Architectura*, including an extremely rare 1521 translation by C. Cesariano containing woodcuts of Milan Cathedral, and another edition on the flyleaf of which Beckford had inscribed 'Pure and perfect. W. B.'. ⁴⁸ The library also contained works by Alberti, Serlio, a 1583 edition of Scamozzi's *Discorsi sopra l'Antichita di Roma*, and four editions of Palladio's *Quattro Libri*, including a 1650 French translation by Freart de Chambray bound in a volume with de Chambray's *Parallele de l'Architecture antique et moderne*.⁴⁹ Both William Kent and Isaac Ware's books on the designs of Inigo Jones were listed, as well as a very rare facsimile of the Jones sketchbook produced by the Duke of Devonshire to give to friends.⁵⁰

Beckford also avidly collected countless volumes of travel writing and topographical works covering all of Europe and parts of Africa and Asia, as well as numerous works of ancient and modern philosophy. More important to Goodridge would have been Beckford's complete set of the four volumes of Stuart and Revett's *Antiquities of Athens*, several volumes on views of Greece and Rome and *An Examination of Grecian Architecture* by J. Gwilt from 1825.⁵¹ Ledoux's *Plans des Edifices* was also in the collection, and Beckford had supposedly been taken to a freemasonic hall by Ledoux

when they met in France.⁵² For inspirational ideas about the Sublime Goodridge would have also had access to Beckford's large collection of works by Piranesi.⁵³

It was an extensive library of a connoisseur who had more than a mere passing interest in architecture. Several of the works are annotated by Beckford and, unlike many book collectors, very rarely would he purchase a volume and not read it. How much access Goodridge had to Beckford's library is unknown. He designed several libraries in Beckford's properties at Lansdown as well as bookcases and cabinets so it can be assumed he was familiar with the collection. What is certainly known is that the two men discussed with each other works they had read. In the 1854 Letter to the editors of Rev. William Jay's autobiography, Goodridge wrote 'Some time prior to this he [Beckford] had read Dr Dick's *Philosophy of a Future State*, lent to him by myself'.⁵⁴ They obviously recommended works to each other, and if Goodridge lent volumes to Beckford, then it is possible to assume Beckford would lend works to his architect also.

This exchanging of ideas is further illustrated in Henry Venn Lansdown's description of visits through his friend Goodridge to both Beckford's home at Lansdown Crescent and the Tower in 1838.⁵⁵ On the visit to Lansdown Crescent Venn Lansdown comments that while being shown around the house by Beckford, Thomas Hope and his work *Anastaius* came into conversation and Goodridge asked Beckford if he 'had heard about the recent discoveries made of ruins of Carthage?' Beckford replies

'Of Carthage? ... it must be New Carthage. It cannot be the old town, that is impossible. If it were, I would start to-morrow to see it. I should think myself on the road to Babylon half-way'.⁵⁶

Goodridge also shows his interests in art, his knowledge of antiquarian research and his ability to discuss it openly with his employer when he responds to Beckford 'Babylon must have been a glorious place ... if we can place any reliance on Mr Martin's long line of distances about that famous city', to which Beckford replied, 'oh Martin. Martin is very clever, but a friend of mine, Danby, in my opinion far surpasses him'.⁵⁷

Following his ostracism from polite society in 1786, Beckford had surrounded himself with artists, poets, craftsmen and musicians with whom he appears to have found it much easier to spend time, and who were more attuned to his romantic disposition.

These men, though always in some way employed by Beckford, were the closest he had to friends since the death of his wife in 1786.

When building Fonthill Abbey, Beckford had formed a 'board of works', much like Horace Walpole did at Strawberry Hill.⁵⁸ Beckford, Wyatt (when he was available), Gregorio Franchi and whatever artist happened to be working for Beckford at the time, would collect in a room in the south range of the Abbey and discuss the building and its continuing design and decoration. On moving to Bath it is easy to imagine the same thing occurring with Beckford, Goodridge and perhaps occasionally Beckford's agent Edmund English, gathering in the Lansdown Crescent gallery or library to discuss the house, the garden and the Tower. Topics would have invariably moved from current fashions and new buildings to recent publications, views on art and architecture would be exchanged and Goodridge would have been part of a forum where new ideas would evolve. It would have enhanced his education and influenced his ideas, complimenting the continuing education and intellectual stimulation Goodridge received through the Bath Literary and Scientific Institution.

Although he remained Beckford's employee, Goodridge was one of very few people Beckford spent time with during his last years in Bath, and perhaps other than the young Benjamin Disraeli, was one of the only individuals who inspired Beckford to develop new ideas in the final years of his life.⁵⁹ It was out of this mutually creative and stimulating relationship that the design of Lansdown Tower, and the developments it represented in Goodridge's style evolved.

Lansdown Tower

In October 1823 the *Observer* reported of great activity on Lansdown Hill in Bath, 'From Sunrise to sunset there are to be seen 300 or 400 workmen, in different directions, attended by immense numbers of carts etc., busily engaged in building walls about ten feet high with Bath stone, levelling out irregularities or hillocks on the summit or about the hill, forming roads, and laying out grounds for the plantation of upwards 200,000 young trees. The summit of the hill is preparing for the erection of a Saxon tower, from the top of which will be seen Fonthill Abbey some 35 miles away'.⁶⁰

In the same year Sims' *Bath Guide* stated in the Lansdown entry that

‘We understand Mr. B. has in contemplation to erect on the summit a lofty Saxon tower, which will command a prospect as varied and extensive of any which the West of England can boast’.⁶¹

The earliest design for a Saxon tower on Lansdown is by Beckford himself and dated September 1823, a month before the *Observer* report appeared [fig.73].⁶² This hasty sketch shows a solid rectangular building with a central tower and a lower storey to the left. Buttressing at the corners of the building and heavy crenellations can be seen, along with a round-arched entrance and three large window openings along the roofline of the main building.

It is easy to assume that on leaving Fonthill Abbey, the masterpiece of the Gothic Revival, Beckford decided to continue to build in the Gothic in Bath. If Fonthill Abbey's Gothic grew from Beckford's passion for the monastic architecture he had seen in Portugal, his desire for a Saxon Tower perhaps stems from the other great obsession in his life, his family history. Beckford was determined to claim the position in society that a family with wealth and power such as his should have, and he had from an early age insisted on his coat of arms being branded on objects and furniture.⁶³ He was listed to become Baron Beckford of Fonthill in October 1784 but the scandal surrounding Beckford's relationship with the young William 'Kitty' Courtenay, heir to Powderderham Castle in Devon erupted the month before.⁶⁴ The subsequent gossip forced Beckford into exile in Europe and prevented him from ever elevating the family in to the ranks of the peerage. He spent the remainder of his life attempting to make up for it, employing a full-time herald to research his lineage, and lodging at the Royal College of Arms a set of arms with thirty quartering.⁶⁵ Beckford claimed to be descended from Saxon Kings, the Barons that signed Magna Carta and with his wife a descent from Edward III, and to him embellishing objects with heraldic motifs was more than just a stamp of ownership; it was about indicating a sense of rightful belonging in English society.⁶⁶

While his father's desire to have a tower at Fonthill was more about keeping up with the neighbouring family at Stourhead, Beckford would have understood the allusions a neo-Saxon tower dedicated to King Alfred on your land like that at Stourhead would have

created.⁶⁷ Bath, when Beckford moved there, had gone from being the famous resort of the English aristocracy to a spa town that attracted the elderly in search of healing, the ostentatious wealthy whose money came from trade and industry.⁶⁸ The social makeup of the city had moved from the aristocracy and landed gentry to the developing British middle class. For Beckford, without a family estate, with significantly less capital than he once had, and living in the shadow of a social scandal that prevented him from being elevated to the peerage, building a Saxon Tower in Bath would have symbolised an association between his family name and what he saw as its rightful place in British history. In Beckford Goodridge had a client who wanted him to build a design that represented how as an individual Beckford wished to be seen and the rightful place within society he felt his family name deserved. What Goodridge was commissioned to build therefore, was not just the study retreat of a wealthy intellectual, but a mausoleum for Beckford and a monument to his family name.⁶⁹

Goodridge's First Tower Design

The first design for the Tower is by Beckford and is dated September 1823 [fig.73].⁷⁰ It follows a practise he developed when commissioning furniture, when he would scribble down on a scrap of paper the idea for something and then hand it over to be executed.⁷¹ So it is possible Beckford scribbled his Tower, then handed it to Goodridge to prepare a version of the building following Beckford's initial thoughts but in his own style. Goodridge's first scheme for Lansdown Tower, also dated 1823, was not however Saxon in style but rather Norman Revival [fig.74].⁷² In the eighteenth and early nineteenth century the term Saxon had been used to describe the architecture of the early medieval period before the introduction of the Gothic pointed arch, and was therefore frequently used to describe what was actually Norman. It was not until the 1817 publication of Thomas Rickman's *An Attempt to Discriminate the Styles of Architecture in England, from the Conquest to the Reformation*, that the architecture of the Anglo-Saxon period was classified separately from that of the Norman.⁷³ The use of the term by the journalists reporting on Beckford's intentions for Lansdown was likely to have been a result of them not having encountered Rickman's publication, unlike Goodridge who by 1823 would have had access to Beckford's copy if he did not have his own.

What Goodridge designed in his first Lansdown Tower scheme is a rectangular Norman Keep housing a baronial hall with a round tower attached by a short corridor. At the rear of the keep is what appears to be a small single storey cloister [fig.75]. The entrance elevation has a round arched doorway, the moulding of which make it reminiscent of the entrance portals of Gothic churches but in the style of the Saxon gateway Goodridge would have seen at Malmesbury Abbey in the previous year. Above the entrance doorway is a triple window in the manner of Norman clerestory arcading that he would also have seen at Malmesbury. Above the large battlements of the entrance porch however is a round window that when set above the triple window suggests the typical arrangement of Early English church fronts, and introduces a mixing of periods in Goodridge's design.

The south side elevation illustrates more clearly the continuous corbel table at the string course level of both the principal and upper storeys [fig.76]. The cloister of the east end of the building has tall slender columns with large capitals and the suggestion of interlocking arches, once again an arcading form he would have witnessed at Malmesbury. This slender arcading is repeated inside the building at clerestory level [fig.77]. Here however it is in the form of a solar screen in a baronial hall. The lower elevation of the hall is typically plain and no doubt Beckford would have used it to display his larger picture collection, or even commission wall hangings. The frieze of the hall is decorated with shields set within circles and would probably have been used to show elements of Beckford's coat of arms. Above the arcade of the solar screen is another round opening, perhaps a reference internally to the medieval squints in baronial halls. The form of the interior must have been influenced by the baronial halls designed at Fonthill Abbey, first in the Great Western Entrance with a ceiling copied from Westminster Hall and then the later Eastern Transept of which very little visual evidence exists. What is significant is that Goodridge is listed as a subscriber to John Britton's *Graphical and Literary Illustrations of Fonthill Abbey, Wiltshire* that was published in 1823, the same year Goodridge and Beckford are developing the Saxon designs for Lansdown Town.⁷⁴ That Goodridge had purchased his own copy of the guide to Fonthill by Britton shows that he would have been fully aware of the baronial halls that Beckford had built at Fonthill, and possibly sourced elements of his Lansdown Tower designs from them.

Goodridge had established his Gothic of layered periods at Downside but Lansdown Tower provided the opportunity to introduce what he had learnt about Norman architecture from Malmesbury Abbey and develop a new branch of his Gothic Revival style. What is significant about this first scheme is that as a Norman Revival design, it was part of a movement within the Gothic Revival that was very short-lived, saw only a handful of significant buildings executed and had only minimal lasting impact on English nineteenth-century architectural development.⁷⁵ The revival of Norman architecture in church building became popular during the 1840s but in domestic architecture it was far less popular and mainly appeared in the early years of the nineteenth century. Mowl notes that its progress was halted by the decision to re-shape Windsor Castle for George IV in the Gothic of Edward III, not Norman.⁷⁶ Distinctly different from the castellated Gothic popularised by James Wyatt, the greatest Norman Revival structure is Thomas Hopper's Penrhyn Castle in Gwynedd, Wales begun in 1820.⁷⁷ The arrangement of rectangular keep attached to a round tower was enlarged at Penrhyn to include a series of wings with varied roof levels, heavy buttressing and battlements and on most corners round towers of various heights. The earlier 1798 East Cowes Castle by John Nash was a Norman Revival building it was possible Goodridge had seen illustrated, but it would have been Smirke's 1812 Eastnor Castle in Herefordshire and the 1791 Enmore Castle in Somerset that Goodridge could have visited before preparing the 1823 Lansdown Tower scheme.

Goodridge's Second Tower Design

Goodridge's second scheme for a Norman Tower is undated, illustrates only the south side elevation and is a noticeable enlargement of the Norman Keep and single tower of the initial scheme [fig.78].⁷⁸ In this design the entrance porch and Tower of the first design was been joined by a triple arched loggia leading to a smaller tower at the east and a far taller tower added at the north. The two taller towers have also had openings inserted at roof level, suggesting viewing platforms like those indicated in Beckford's initial sketch and which would develop into the Belvedere of the final tower design. The loggia at ground level replaces the cloister of the initial scheme and appears similar to the entrance front loggia of the Tower as built. The second design has a balustrade bisecting the loggia arches that also appears similar in pattern to the individual cast iron balustrades that sit in the belvedere window embrasures of the Greek Revival Tower as built. The similarities to the Tower as executed in the Greek Revival style are what

suggest that this undated designs comes between the initial Baronial hall and keep scheme and the final design.

That the gateway to Beckford's garden behind Lansdown Crescent constructed around 1826 was Norman Revival confirms that in 1826 the intention was still to build the Tower in the Norman style and therefore this second scheme dates from between 1823-6. What is most significant is that the south elevation was the side of the Tower that would have been seen first when approaching the Tower from the garden, and the introduction of the round towers of various heights invites comparison to the round towers seen in the views after Claude published in three volumes entitled *Liber Veritatis* of 1777-1819. The *Liber Veritatis* was an essential work in the dissemination of the landscape art of Claude to a large and receptive audience in the late eighteenth and early nineteenth century, and was vital to the development of the Picturesque.⁷⁹ Plates from the *Liber Veritatis* were widely reproduced in the press and if Goodridge did not own a copy, or have access to one during 1823-6, it is likely he could have seen them in publications such as the *Gentleman's Magazine* or reproduced in engravings. Beckford did own all three volumes but they were sold at the 1823 Fonthill Abbey sale, although he subsequently re-purchased them while in Bath, but it is unknown if they were in his collection during 1823-6 when Goodridge was developing the Tower.⁸⁰

Beckford also collected many works of art in the grand Italian landscape manner that was so influential upon the development of Picturesque ideas, including several by Salvator Rosa and Claude.⁸¹ Although the two great Alitieri Claude's had left Beckford's collection in 1808, it is likely that he discussed them with Goodridge and that Goodridge would have had knowledge of the other paintings in the similar genre that Beckford owned while in Bath. If Goodridge had studied the *Liber Veritatis* while developing Lansdown Tower, it may also have contributed to the decision to move away from the overtly Norman Revival of the first design and begin exploring the style of the second design, where the Norman can be seen but which also displays a the influence of the structures seen in the Claude views and based on Italian fortified towers and building.

There are no further reports of work on the tower until 1825 when Beckford leases land from Major Blathwayte of Dyrham Park to the west of the tower site, and then

purchases land behind Lansdown Crescent that allows the gardens at the rear of his house to be connected to the downs.⁸² The next mention is in Meyler's *Original Bath Guide* published in late 1825, which noted that 'the works on Lansdown Hill, consisting of an amazing extent of ground purchased by Mr Beckford soon after his removal to Bath, are apparently at a standstill for the present', but goes on to add that 'A fine Saxon tower is intended to be erected at the summit'.⁸³ It would appear from this that the intent in 1825 was still to build Goodridge's Norman Revival tower.

This is reinforced by the fact that the Gateway Goodridge designed leading from the gardens at the rear of Lansdown Crescent up the hill was in the Norman style [fig.79].⁸⁴ The embattled Gateway, complete with heavy crenellations, was erected between the purchase of the land and the building of new walls in 1825 and J. C. Buckler's visit in 1827 when he recorded the Gateway in a sketch.⁸⁵ It was to be the start of the journey from the crescent up through the landscape garden to the Tower at the top of the hill. As bookends to this journey it would be understandable that Beckford would have wanted both the Gateway and the Tower to be in the same style.

By November 1826 the base of the Tower had been built, and was recorded by Beckford in a sketch [fig.80].⁸⁶ This is an interesting drawing as it shows the Belvedere room in place above the large cornice but the proportions are incorrect, as are those of the lower two-storey building attached to the tower.⁸⁷ What it shows is that perhaps not all the building as drawn by Beckford had actually been constructed at that date, but that enough of it had been completed for Beckford to indicate on the sketch how he envisioned the completed Tower would look, at this point without the octagonal masonry of the Lantern base. More significantly, what this drawing shows is that between the end of 1825 and October 1826 the decision had been made to change a 'Saxon' Tower into a Neo-Classical one.

Although the Gothic suited Beckford's ambitions for his family image, he continued to collect Neo-Classical works of art and commission objects and furniture.⁸⁸ When he moved to Bath he entered a more mature period of his aesthetic tastes, when his confidence in his own ideas was at its strongest. He was always aware of contemporary taste, and was frequently at the forefront of collecting, but was also aware of criticism of his work. It has been suggested that it was Thomas Hope's criticism of Fonthill

Abbey in his 1804 pamphlet *Observations on the Plans and Elevations Designed by James Wyatt, Architect, for Downing Collage* that contributed to Beckford moving from the Gothic to the neo-classical at Lansdown.⁸⁹ Hope, the great promoter of the Greek Revival, and one of the personalities most similar to Beckford in his passion for collecting and integrating a collection into interior and exterior architecture, suggested that 'had the Grecian orders been employed [at Fonthill], a mansion might have arisen, unrivalled in the most distant parts of the island'.⁹⁰ However, as James Lees-Milne pointed out, Beckford was unlikely to react to the criticism of a fellow connoisseur by following his suggestion.⁹¹ What actually made Beckford change his mind from Gothic to Greek has previously been put down to whim and fancy.⁹² What has never been in question until now is that it was Beckford who instigates the change.

However, to assume that it was entirely owing to Beckford that Lansdown Tower became a Neo-Classical building is to do Goodridge a great disservice. As shown in the previous chapter, in the years between first working for Beckford at Lansdown in 1823 and the Tower finally being built in 1826, Goodridge's Greek Revival style had significantly developed, and it is entirely possible that it was Goodridge who suggested the change of style at Lansdown Tower to Beckford, and not the other way around.

Goodridge had already executed a Neo-Classical design for Beckford in 1824 when following Beckford's purchase of No. 1 the West Wing (now Lansdown Place West) he was employed to construct a bridge connecting Beckford's house at 20 Lansdown Crescent to the new West Wing property [fig.81]. Leading off the library and main room of 20 Lansdown Crescent, the bridge was lined with bookcases, and has three large windows of plate glass offering an uninterrupted view from Lansdown Crescent across the valley.⁹³ The roofline is adorned with urns from which sprout metal palm leaves believed to be original to the 1824 bridge, and which recent restoration has shown to be aluminium.⁹⁴ It is probable therefore that having witnessed the confidence and skill Goodridge had applied to his other projects, and during discussions between them, Beckford was persuaded to move away from the 'Saxon' by a desire to reconcile his own interest in the Picturesque with Goodridge's Greek Revival work.

To Beckford, Neo-Classical design, whether furniture, silver or artworks had been a passion from an early age, but in architecture had been somewhat restrained. His

commissions for Fonthill Splendens indicate a move to re-shape the house and its collection away from the Palladianism of his father towards a Neo-Classicism more akin to the ideas and philosophies of the Dilettanti. What postponed him embarking on a large building project in a Neo-Classical style was his attraction to the Romantic. Fonthill Abbey became an all consuming project because it offered Beckford the chance to express the power that a Gothic structure in a landscape could exert, and the symbolic impression a style so closely associated with British history could create. The need for him to be able to indulge the Romantic aesthetic he had developed while roaming the Swiss Alps as a young man was paramount. Beckford would have been fully aware of Soane's ability to create the drama and emotional power of the Gothic through Neo-Classical forms, yet he was still determined, on moving to Bath, to craft what would essentially have been an English landscape around a building designed to be recognisably British. What Goodridge did at Lansdown was to show Beckford that the combination of architecture and landscape he had envisioned at Fonthill could be achieved equally as effectively with Neo-Classical architecture.

Beckford's work at Fonthill had already placed Beckford at the forefront of the Picturesque, and his use of towers created a way to view a landscape while being simultaneously part of that landscape.⁹⁵ Beckford was also a great admirer of the Italian *campanile* he had seen around Rome and the Veneto, and frequently recorded in his journals the effects of 'the sun casting his last gleams across the waves, and reddening the distant towers' that seemed to grow out their environment.⁹⁶ Goodridge's architecture at Lansdown Tower was able to provide Beckford with the romantic landscape he had sought at Fonthill coupled with elements of architecture experienced while travelling abroad that had so inspired him. All this was achieved through what Goodridge termed his 'Greco-Italian' style, which A. S. Goodridge claimed his father preferred because 'therein the purity of the Greek and the freedom of the Romanesque were best combined'.⁹⁷ This statement reveals much about what Lansdown Tower represented to Goodridge.

By using the 'Romanesque' forms of Italian rustic cottages and villas, Goodridge could evoke the architecture that suited the Arcadian idylls and romantic landscapes Beckford so admired, but above all he could experiment with asymmetrical plans. Combining this rustic Neo-Classicism and asymmetry with the archaeological details and bold

geometric forms of the Greek allowed Goodridge to explore both the ‘purity’ of the historical and the ‘freedom’ of the natural.

Once work began on the tower, the building went up at a rapid pace, something typical of Beckford and his impatience to get on with a project once it has started to take shape. The Beckford sketch shows that work had reached the Belvedere by November 1826.

By April 1827, when John Buckler visited Bath and sketched the Tower, the octagonal structure that acts as the base for the Lantern had been built, but the wooden framework of the Lantern had yet to be constructed. On 23rd July 1827, three months after the Buckler views of the tower were made, the local press reported,

‘We have the pleasure of announcing that the imposing structure which Mr Beckford has erected on the brow of Lansdown near this city is now completed as regards the masonry work. The building is square, to an altitude of 130 feet from the foundation; it then assumes an octagonal form for 12 feet more; and this is crowned by 12 feet of octagonal woodwork of a lantern shape, which will be protected by an iron pillar at each angle and these pillars will be gilt’.⁹⁸

Once the pillars had been installed the Lantern was completed and took its full form based on the Choragic Monument of Lysicrates.

The completed design is recorded in Goodridge’s drawings of all four elevations, now divided between the RIBA and Bath Central Library [figs.82-85].⁹⁹ Watermarks on the paper are from 1827 dating these exterior elevation drawings to the year after construction began on the Tower and it is therefore likely that they were presentation drawings by Goodridge rather than design drawings, and are probably copies of ones presented to Beckford.¹⁰⁰

When seen from the entrance front the executed building is made up of three components, a narrow single storey at the south containing servant’s quarters, a central two-storey block and to the north a 120ft square tower shaft topped with an octagonal Lantern [fig.86]. The Tower displays the plain wall surfaces advocated for in the Greek by Thomas Hope, and when set against them the bold geometric forms of the windows, openings and mouldings are highlighted.¹⁰¹ The plain severity of the lower section of

the building also provides the ideal base for the Lantern, which though relatively severe in design is made triumphant by the gilding of the eight cast iron columns, the ocular windows below the roof, and the entire cupola. From the basement up to above the twelve tall plate glass windows of the Belvedere the building is Italianate in style, reminiscent of the campanile Beckford so admired in Italy.¹⁰² The stone octagonal Lantern base, possibly based on the Tower of the Winds, and the Lantern itself are pure Greek and the combination of the two is what defines Goodridge's Greco-Italianate. It was a style he had begun to develop at Cleveland Bridge with its slight Roman elements but it was not until Lansdown Tower when the experience of Beckford's ideas of the Picturesque met his own that Goodridge's distinctive Greco-Italianate style was born.

It has generally been assumed that the choice of the Choragic Monument of Lysicrates was Beckford's, owing to its use by Soane for the Fonthill Splendens state bed, and Beckford's knowledge of it in Greek Revival buildings following his taking a house in London close to the church of St Pancras, designed in 1819 by William and Henry William Inwood and constructed in 1822 with a spire design based on the Lysicrates monument.¹⁰³ Even when Woodward points out that Goodridge had used the form of the Lysicrates monument in the 1817 design for a monument to Queen Charlotte, he still then attributes the use of the monument at Lansdown to Beckford.¹⁰⁴ However, if the Queen Charlotte monument is not enough, then Goodridge's further use of the Choragic Monument of Thrasyllus at the Bazaar and the Corridor had already shown both his knowledge of Greek monuments and his ability to incorporate them into his Architecture. And while these were all projects executed at a time when Goodridge and Beckford are involved with developing the Tower, it must be recalled that until probably mid-1826 the Tower was going to be Gothic or Saxon, not Neo-Classical. So the use of the Lysicrates monument for the Lantern was probably Goodridge's idea.

What is certain is that after building The Corridor and working extensively with cast iron at Cleveland Bridge, the decision to use cast iron for the eight columns of Lansdown Tower was also Goodridge's and not his clients. An archaeological survey of the Building made in 1999 revealed that Goodridge also used a significant amount of iron structurally in the Tower.¹⁰⁵ In particular iron stays were inserted in the corners of the Tower shaft at Belvedere floor level and then plastered over to provide added strength allowing the building could cope better with the strong winds at the top of

Lansdown. Goodridge's interest in technology and advancement in materials can also be seen in the sophisticated hot air heating system at the Tower, where air heated in the basement is channelled up the central drum at the base of the staircase and directed into the ground floor rooms through stone vents under the floor.¹⁰⁶

Designs for the initial phase of the interiors at Lansdown Tower began towards the end of 1827 and a set of interior drawings by Goodridge in the Bath Central Library have been dated by the paper watermark to 1828.¹⁰⁷ They are unsigned and Woodward suggests that these drawings are actually more likely to be exercises by someone in Goodridge's office owing to the methodical technique and poor draftsmanship.¹⁰⁸ Comparison with views of the second phase of the tower interiors by Willes Maddox commissioned by Beckford in 1843-4 and then printed as lithographs in 1844 show little changes to the basic fittings and features of the rooms, which could indicate that the interiors were already nearly fitted out when the 1828 drawings were executed. However, the major difference is that items of furniture appear in the 1828 drawings that are not recognisable in either the 1844 lithographs of the interiors or from the list of contents in the 1844 inventories and 1845 sale catalogue.¹⁰⁹ These drawings therefore are from a period in the development of the interiors when the main elements of the room were under construction but details were still being designed and developed. Whatever their background these drawings are essential to understanding the role Goodridge played in the design of the Tower interiors.

Beckford is famous for his cleverly planned and detailed interiors. The most elegantly used term when referring to them, both at Fonthill Abbey and Lansdown Tower, derives from the objects that would be displayed in cabinets created by German Princes in the sixteenth and seventeenth centuries, the *kunstammer*.¹¹⁰ What Beckford creates in his interior schemes is the *kunstammeren* on a larger scale. The rooms of his buildings become the display cases for the objects in his collection, and furniture designed for those rooms, become the objects on display, the *kunstammer*. Therefore the whole building becomes the total artwork, the cabinet of precious objects, the *kunstammeren*. Beckford's buildings were his treasure chests, and Lansdown Tower was more than a study retreat away from the city; it was a private museum where everything was designed to display his collection to the greatest advantage, even though very few people were ever privileged enough to see it.

At Fonthill Abbey the main interiors of the St Michael and King Edward's galleries had been specifically designed both to display the collection and be a didactic tool to illustrate Beckford and his wife's descent from great figures in British history.¹¹¹ The collection Beckford brought with him from Fonthill Abbey contained many pieces that were designed to fit into the scheme of Fonthill; this would have suited a Saxon tower, but did not fit quite so immediately into the Greek Revival building. Inventories and visitor descriptions show that much of this was housed at Lansdown Crescent, and therefore at Lansdown Tower new furniture needed to be designed for the building. The 1828 drawings show furniture that is Neo-Classical and heavily architectonic, illustrating that the style of the building was continued in both the interior architecture and the furniture in order to retain that sense of the total 'artwork'.

The larger pieces of furniture that are really fixtures of the rooms were designed by Goodridge to be integral to both the interior architecture and interior decoration. This is best illustrated in the designs for the Vestibule, where on the left of the corridor, set in a recess, a large console table made of Bath stone and Sienna marble was built [fig.87].¹¹² The table was designed to act as an altar upon which objects from Beckford's collection could be displayed. This interior clearly illustrates the manipulation of materials and light that Goodridge employs to achieve specific effects in the rooms. The table on its own is a significant piece of design. Its form of piers and columns supporting what could be a frieze is reminiscent of the Greek Doric, and the roundels featured throughout the interior and exterior of the building are again found on the table. However, when placed within the interior it was designed for, the table becomes just one aspect of the *kunstkammer*, both a desirable object and a fixture of the background to the bigger scheme of the room. The effect is heightened as natural light from the bay window in the Scarlet Drawing Room is filtered through the opening between the Drawing Room and the Vestibule and then reflected in the large tripartite mirror placed above the table [fig.88]. The mirror reflects this filtered light down onto the highly polished golden surface of the table, creating natural spotlights for whatever object Beckford has chosen to place on the table surface. The effect is enhanced by the fact that the rest of the Vestibule corridor has only limited light sources. It is a shadowed space where a solemn atmosphere of reverence is created.¹¹³

This effect is achieved again in the Sanctuary on the first floor [figs.89-90].¹¹⁴ A partition wall erected between the Sanctuary and the Crimson Drawing Room cuts off the Sanctuary from all sources of natural light from the windows of the building. To bring light in Goodridge made two holes in the roof and then constructed a coved ceiling creating the effect of domed openings. These roof lights pour in light to specific areas of the corridor, in particular at the far end where light from above pools down around the statue of St Anthony that Beckford had brought with him from Fonthill.

It is these two rooms, the Vestibule and the Sanctuary, that have continually led to the attributing of great influence over Goodridge to John Soane, and has contributed to the assumption that it was through Beckford that Goodridge and Soane met.¹¹⁵ Comparing Soane's designs for the Splendens gallery and the Goodridge Sanctuary similarities are apparent. However, it is not the details that are most frequently commented upon when comparing Goodridge to Soane, but the effects of the spaces both men create. Soane, famous for his manipulation of light and space, created neo-classical interiors that had the sublimity and awe of gothic cathedrals.¹¹⁶ It is the similar effect of reverence, of an almost religious appearance to a secular space that is found in Goodridge's designs of the Sanctuary and Vestibule. They create the perfect settings for Beckford, to whom collecting was a religion, to display his collection with the ceremony that had always attracted him to Catholicism.

In 1836 Beckford sold No.1 West Wing and purchased No. 19 Lansdown Crescent, to the east of his existing house. In the new property Goodridge continued to create interiors designed to elegantly, and at times dramatically, display Beckford's collection.¹¹⁷ It was a style of interior that Goodridge continued to develop in his villas designs and on a far more monumental scale in his work on the Hamilton Mausoleum.

During the six years that Goodridge and Beckford worked together on the building and initial fitting out of the Tower they developed a satisfying and mutually stimulating partnership. Work on the tower saw Goodridge move from the Greek Revival of work in Bathwick where he began to subtly blend forms, to the Greco-Italianate. Experience gained from the project both through Beckford and through working on such an unusual building, as well as exposure to Beckford and his library, widened his own knowledge and contributed to the development of Goodridge's architectural style during the 1820s.

Until his death in 1844 Beckford would continue to be a strong influence on Goodridge's work, but it would always be as an inspirational presence, never a controlling one.

The vital factor towards understanding the importance of Lansdown Tower to both men is that it was conceived simultaneously to the creation of the landscape garden it sits within. The journey through the landscape up Lansdown past terraces and rustic cottages, through castellated gateways and subterranean grottos is sometimes Arcadian and tranquil and other times savage. It is a journey that results in the view of the Tower seemingly growing out of the landscape. In turn the Tower, with its combination of geometrical and archaeological forms, is enhanced by the landscape, and perfectly illustrates the essential principles of the Picturesque. It is to this journey that the next chapter will look and show how Goodridge's Picturesque was firmly established.

¹ There is an extensive selection of biographies on Beckford but the most comprehensive overviews of his life and ideas are Lees-Milne, J., *William Beckford*, Compton Russell, 1976, and Fothergill, B., *William Beckford*, Faber, London, 1979. For the most extensive overview of all aspects of Beckford's life including his buildings, collection and written works, see Ostergard, D., ed., *William Beckford 1760-1844: An Eye for the Magnificent*, Yale, New Haven & London, 2000.

² In 1999 the Beckford Tower Trust commissioned a full historical and archaeological survey of the Tower as part of the restoration project. The resulting two documents, Hughes, P., *Lansdown Tower: Vol I Documentary History*, 1999 and Sampson, J., *Lansdown Tower: Vol II Archaeological Report*, 1999 have been essential to the work of this chapter.

³ For claim about Chambers see Alexander, B., *England's Wealthiest Son, A Study of William Beckford*, London, 1962, pp.60-1.

⁴ For William Chambers see Harris, J., *Sir William Chambers: Knight of the Polar Star*, A. Zwemmer Ltd, London, 1970 and Harris & Snodin, M., eds., *Sir William Chambers: Architect to George III*, Yale, New Haven & London, 1996.

⁵ Beckford's library and the architectural works it contained will be discussed later in this chapter.

⁶ The three editions are listed in Sotheby, Wilkinson & Hodge, *Sale of the Hamilton Palace Libraries*, The First Portion of the Beckford Library, 1882, 7th day, 7 July 1882, Lots. 3rd edition, 1784 with Khaltober binding.

⁷ Beckford to Thomas Wildman, 22 August 1795, MS Beckford, c.37, fol 26, Bodleian Library.

⁸ The architect of Fonthill House, is unrecorded. The house was illustrated in Wolfe and Gandon's 1767 volume of *Vitruvius Britannicus*, and these illustrations show it was a typical countryseat for its age.

⁹ For a detailed review of Fonthill Splendens see Hewat-Jaboor, P., 'Fonthill House: "One of the most Princely edifices in the Kingdom"', *William Beckford 1760-1844, An Eye for the Magnificent*, Ostergard, op. cit, pp. 51-72.

¹⁰ For Soane and Beckford see Stroud, D., *Sir John Soane, Architect*, Faber and Faber, 1984.

¹¹ Soane recorded his visit to Fonthill in his journal, *Soane Museum Journal* (1781) No. 1, fol. 34. Preliminary designs for the gallery are in the Soane Museum, Vol. 57, ff.30-

5, and the presentation drawing given to Mrs Beckford is at the Bodleian, MS Beckford, a.1.

¹² Woodward, C., 'William Beckford and Fonthill Splendens: Some Early Works by Soane and Goodridge', *Apollo*, Feb 1998, pp.31-40.

¹³ *Hamilton Palace Libraries*,

¹⁴ *Ibid*, p.35.

¹⁵ 18 July 1807, translated and reproduced in Alexander, B., ed, *Life at Fonthill*, 1957, pp.41-42. Objects from Splendens, including the state bed, had already been sold in 1802.

¹⁶ For early Greek Revival see, Crook, *The Greek Revival*, op. cit., and for the use of Greek in furniture in particular by James Stuart see, Soros, S. W., 'James "Athenian" Stuart and Furniture Design', Soros, ed., *James "Athenian" Stuart*, op. cit., Chapter 10, pp.413-466.

¹⁷ For discussion of Fonthill Abbey and its significance to British architecture see Gemmett, Robert J., *Beckford's Fonthill: The Rise of a Romantic Icon*, Michael Russell, Norwich, 2003; Wilton-Ely, J., 'The Genesis and Evolution of Fonthill Abbey', *Architectural History*, vol. 23, 1980, pp.40-51 and Aldrich, M., 'William Beckford and his Abbey at Fonthill: From the Picturesque to the Sublime', in *William Beckford 1760-1844*, Ostergard ed., op. cit., pp. 117-136.

¹⁸ MS Beckford, c.37 fols. 50-51, Bodleian Library.

¹⁹ *Ibid*.

²⁰ See Fothergill, B., *Sir William Hamilton, Envoy Extraordinary*, Faber & Faber, London, 1969.

²¹ For Beckford's response to the Gothic architecture in Portugal see, *The Journals of William Beckford in Portugal and Spain*, Alexander, B., ed., 1954. For a discussion of Wyatt and his recommending the Portuguese buildings to Beckford see Aldrich, op. cit.

²² For discussion on Wyatt and his career see Dale, A., *James Wyatt*, Basil Blackwell, Oxford, 1956 and Turnor, R., *James Wyatt 1746-1813*, London, 1950 and Robinson, J. M., *The Wyatts: An Architectural Dynasty*, Oxford, 1979.

²³ *The Diary of Joseph Farington*, Garlick, K., and Macintyre, A., eds., 1978.

²⁴ In one letter Beckford writes of Wyatt 'Where infamous Beast, where are you? What putrid inn, what stinking tavern or pox-ridden brothel hides your hoary and gluttonous limbs?', 5 October 1811, *Life at Fonthill*, 1957, p.104.

²⁵ It is interesting to note that at the same time Wyatt is working on Fonthill Abbey he is also designing and constructing Dodington Park for Beckford's fellow sugar millionaire Christopher Codrington, previously discussed in Chapter 1.

²⁶ Beckford to Franchi, 31 August 1812, *Life at Fonthill*, 1957, p.133.

²⁷ Beckford to Franchi, 23 September 1813, *Life at Fonthill*, 1957, p.137.

²⁸ Wilton-Ely, J., 'Beckford, Fonthill Abbey and the Picturesque', *The Picturesque in England*, Arnold, D., Ed., The Georgian Group, London, 1994, p.35.

²⁹ Ibid.

³⁰ For Lansdown Crescent see Ison, op. cit, pp.169-72. For Beckford and Lansdown Crescent see Blackmore, S., 'The Bath Years: 1822-44', in Ostergard, ed., op. cit, Chapter 15, pp.262-277.

³¹ Somerset Public Record Office, OS/R 430.

³² The developer behind Lansdown Crescent as a whole was Charles Spackman, but the 20 Lansdown Crescent deeds refer to the Lowder family. Interview with Kirsten Elliott, 2005.

³³ Sir John Soane Museum, Transcription of Soane note books, Vol. 11, 1820-22, Book 166, p.62.

³⁴ At this time the land Beckford owned consisted of the area immediately behind Lansdown Crescent, and the piece of land upon which the Tower was built. He soon began renting the land between the two areas. The garden at Lansdown will be discussed in the next chapter.

³⁵ Goodridge, A. S., *Memoir*, op. cit, p.3.

³⁶ Woodward, 'Beckford's Tower', op. cit., p

³⁷ Goodridge, A. S., *Memoir*, op. cit., p.4.

³⁸ Correspondence between the two men is divided between the collections of the Beckford Papers at the Bodleian Library, Oxford and the Beinecke Rare Book and Manuscript Library at Yale University.

³⁹ *Autobiography of Rev William Jay*, op. cit., pp.25-9.

⁴⁰ This quote is given on the next page. Oliver, J. W., *Life of William Beckford*, Oxford University Press, Oxford, 1932, p.319. See Woodward, 'Beckford's Tower in Bath', op. cit, and Mowl, T., *William Beckford: Composing for Mozart*, John Murray, London, 1996.

⁴¹ Goodridge 17 Nov 1854, *Autobiography of Rev William Jay*, op. cit., p.25.

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- ⁴² Venn Lansdown, H., *Recollections of the Late William Beckford*, 1893, p.35.
- ⁴³ Goodridge 17 Nov 1854, *Autobiography of Rev William Jay*, op. cit., p.29.
- ⁴⁴ Ibid.
- ⁴⁵ Ibid. p.29.
- ⁴⁶ This library will be discussed in Chapter 7.
- ⁴⁷ Sotheby, Wilkinson and Hodge, *Hamilton Palace Libraries* sale of Beckford Library, in three portions from 30th June 1882.
- ⁴⁸ Ibid, 1st portion, 2nd day sale, lots 284 and 287
- ⁴⁹ Ibid, 1st portion, 1st days sale, lots 106-7, 3rd portion, 9th days sale, lot 1909, lot 1786, 2nd days sale lots 384-387.
- ⁵⁰ Ibid, 2nd portion, 5th days sale, lots 1182-4. *Antiquities of Athens* was 10th days sale, lot 2290.
- ⁵¹ Ibid, 1st portion, 7th days sale, lot 1789.
- ⁵² See Oliver, *The Life of William Beckford*, 1932, pp.171-82.
- ⁵³ Hamilton Palace Sale, 3rd portion, 4th days sale, lots 791-5.
- ⁵⁴ Letter from Goodridge 17 Nov 1854, op. cit., p.27.
- ⁵⁵ Venn Lansdown *Recollections*, op. cit.
- ⁵⁶ Ibid, p.20.
- ⁵⁷ Ibid. John Martin 1789-1854 was famous for his large melodramatic canvas and his 1822 mezzotints illustrating Milton's *Paradise Lost*. Often called 'mad' Martin, he executed a series of views of Fonthill Abbey that were reproduced in John Rutter's *Delineations of Fonthill and its Abbey* in John Britton's *Fonthill*, both from 1823.
- ⁵⁸ For Walpole and Strawberry Hill see Snodin, M., 'Strawberry Hill: Building and Site – Part II: The Site', *Architectural History*, 38, 1995, pp.116-128.
- ⁵⁹ Beckford and Disraeli corresponded following the publication of *Contarini Fleming*.
- ⁶⁰ 13 October 1823
- ⁶¹ Sims, *Bath Guide*.
- ⁶² For Beckford's tower sketch see Bodleian Library, Oxford, MS Beckford, c84, f.123r.
- ⁶³ For Beckford and heraldry see Ostergard, ed., *William Beckford*, op. cit., Catalogue of the Exhibition, 'Beckford and Heraldry', pp.320-326.
- ⁶⁴ Lees Milne, *William Beckford*, op. cit., p.20.
- ⁶⁵ Beckford's coat of arms was lodged at the Royal College of Arms in 1808; see 'Beckford and Heraldry', op. cit.

⁶⁶ For Beckford showing his family heritage and descent in not only his objects but in the design of the interiors at Fonthill Abbey, in particular the King Edward's Gallery of Fonthill see Aldrich, op. cit.

⁶⁷ For Stourhead and Alfred's Tower see Woodbridge, K., *The Stourhead Landscape*, The National Trust, 1978.

⁶⁸ See chapter 1.

⁶⁹ As the father of two daughters, Beckford must have been aware that without any male heirs he was the last of his line and this would further enhanced his desire for a monument to his achievements, especially as the central tower of Fonthill Abbey had collapsed in 1825.

⁷⁰ MS Beckford, c84, f.123r, op. cit.

⁷¹ Numerous items in the Beckford papers at the Bodleian Library contain sketches for furniture or settings for objects, often drawn in the margins of newspapers or on the rear of letters.

⁷² Plan, Section, Entrance and South Elevation, Hornby Library, Liverpool.

⁷³ For Rickman see Chapter 1, endnote 91. See also Brooks, C., *The Gothic Revival*, Phaidon, London, 1999, pp.136-7.

⁷⁴ Goodridge subscribed to the small paper edition, limited to 500, copies of Britton, J., *Graphical and Literary Illustrations of Fonthill Abbey, Wiltshire*, 1823. See the 'List of Subscribers', p.72. The other contemporary reports and accounts of the halls at Fonthill that Goodridge would have had access to in Beckford's Library included Storer, J., *A Description of Fonthill Abbey Wiltshire*, London, 1812, and Rutter, J., *Delineations of Fonthill and its Abbey*, Shaftesbury, 1823.

⁷⁵ Only a small selection of works on the Norman Revival have been published, and almost all by the same author, see Mowl, T., 'Penrhyn and the Norman Revival', *Penrhyn Castle*, Appendix, National Trust Guide, 1991, pp.89-90, 'The Norman Revival', Thompson, F. H., and Mcready, S., eds., *Influences in Victorian Art and Architecture*, 1985, pp.41-48, and *The Norman Revival in British Architecture 1790-1870*, unpublished thesis, Oxford University, 1981. See also Burton, N., 'Thomas Hopper 1776-1856: The Drama of Eclecticism', Brown, R., ed., *The Architectural Outsiders*, Waterstone & Co., London, 1985, pp.114-131.

⁷⁶ Mowl, 'Penrhyn and the Norman Revival', op. cit., p.90.

⁷⁷ For Penrhyn see ibid. See also *Gentleman's Magazine*, 6. ns, August 1836, p.193.

⁷⁸ Bath Central Library, Hunt Collection, Vol. IV, p.171.

⁷⁹ See Peter Bicknell, 'The Liber Veritatis', in *Beauty, Horror and Immensity: Picturesque Landscape in Britain 1750-1850*, Cambridge University Press, Cambridge, 1981, pp.26-34

⁸⁰ *Hamilton Library Sale*, op. cit., 8th days sale, lot 1986.

⁸¹ For Beckford's picture collection see Chapel, J., 'William Beckford: Collector of Old Master Paintings, Drawings and Prints', Ostergard, ed., op. cit., pp.228-249.

⁸² Lease with plan dated 31 May 1825, Bodleian Library, MS Beckford, d29. The Purchase of National Schools Garden, Lansdown, is Bodleian Library, MS Beckford c.84 fol.67.

⁸³ Meyler, M., *Original Bath Guide*, 1825.

⁸⁴ This Gateway still remains and can be seen by passing under the Goodridge Bridge at Lansdown Crescent into Lansdown Mews. It was illustrated in English, E., *Views of Lansdown Tower*, Bath, 1844, p.1.

⁸⁵ 10 April 1827, British Library, Add. Mss 36382/157.

⁸⁶ Bodleian Library, Oxford, Ms Beckford c84, f. 124r.

⁸⁷ First noted by Hughes, *Lansdown Tower*, op. cit., p.5.

⁸⁸ For Beckford's collecting see McLeod, B., 'A Celebrated Collector', in Ostergard, op. cit., Chapter 9, pp.154-175.

⁸⁹ Watkin, 1968, op. cit., p.141.

⁹⁰ Hope, *Observations*, op. cit., 1804, p.15. Hope and Beckford were well acquainted, and at one point Hope was pursuing Beckford's younger daughter with a view to marriage. She would eventually marry another noted collector, and Beckford's cousin, Alexander 10th Duke of Hamilton. For Hope's and Beckford's similarities in design and collecting see Watkin, D., 'Beckford, Soane and Hope: The Psychology of the Collector', in Ostergard, ed., *William Beckford*, op. cit., Chapter 2, pp.32-48.

⁹¹ Lees-Milne, op. cit., p.91.

⁹² Woodward, 'Beckford's Tower', op. cit., p.284.

⁹³ The three windows slide up into cavities in the wall in order to allow for a greater space to be viewed without looking through glass. It is a motif particular to Goodridge in Bath and he used it at Lansdown Tower in the Belvidere and at Woodland Place on the garden elevations.

⁹⁴ Conversation with Kirsten Elliot, March 2007.

⁹⁵ For Fonthill and the Picturesque see Aldrich, op. cit., and Wilton-Ely, 'Beckford', op. cit.

⁹⁶ For William Beckford's reaction on approaching Venice in 1781 see, *Dreams, Waking Thoughts and Incidents*, 1783, 2006 revised edition, p.91.

⁹⁷ Goodridge, A. S., Memoir, op. cit., p.3.

⁹⁸ *Bath and Cheltenham Gazette*, 23 July 1827.

⁹⁹ East and West elevations are in RIBA SC67/2 and the North and South Bath Central Library S3, 509 & 510.

¹⁰⁰ For watermark see Hughes, *Lansdown Tower*, op. cit., p.7. Goodridge's gifting a set of 'four prints of edifices designed by him' to the RIBA is recorded in the RIBA Minutes of General Meetings, Vol. 1, 1836-1841, on 14 March 1836, and it is likely that the two elevations of Lansdown Tower in the RIBA collection were part of the set of four.

¹⁰¹ Hope and his ideas on the Greek have been discussed in Chapter 2.

¹⁰² It has been suggested that the exact sources for Beckford was the unfinished campanile of Verona Cathedral. See Hobson, A., *Great Libraries*, Weidenfold & Nicholson, 1970, p.20.

¹⁰³ Woodward, 'Fonthill Splendens', op. cit., and 'Beckford's Tower in Bath', op. cit., p.284.

¹⁰⁴ Woodward, 'Beckford's Tower in Bath', ibid, pp.284-5.

¹⁰⁵ Sampson, *Lansdown Tower*, op. cit.

¹⁰⁶ Ibid.

¹⁰⁷ Bath Central Library S3, 503 – 509.

¹⁰⁸ Woodward, 'Beckford's Tower in Bath', op. cit., p.287.

¹⁰⁹ Inventory and Valuation of Household...19& 20 Lansdown Crescent, Edmund English & Son, 1844 Bodleian Library, MS Beckford c58 and Messrs. English and Son, *Lansdown Tower, Bath*, Sale Catalogue, 20-27 November, 1845.

¹¹⁰ The comparison was first made by Snodin and Baker when they refer to Beckford collecting items similar to the Wunderskammer he had seen on the continent, 'William Beckford's Silver – Part I', *Burlington Magazine*, vol.122, November 1980, p.144. The idea is then enlarged upon by B. McLeod to describe Beckford's Kunst und Wundkemmer collection of objects, see McLeod, op. cit., pp.155-9.

¹¹¹ For the most extensive insight into Beckford's interior at Fonthill and the symbolism of these designs see Wainwright, C., *The Romantic Interior: The British Collector at Home 1750-1850*, Yale, New Haven & London, 1989, Chapter 5, pp.109-146.

¹¹² The table is clearly seen in the Goodridge interior drawing for the vestibule c.1828, Bath Central Library, S3 505 and in the Willes Maddox lithograph illustrated in English, *Views of Lansdown Tower*, op. cit., pl.iii. For the marble table see Frost, A., 'Continuing the Art of Collecting at Beckford's Tower', *The Beckford Journal*, vol.11, 2005, pp.30-5.

¹¹³ The strongest feature in many of the Goodridge villas and houses is a coved or vaulted roof space, sometimes with a lantern or roof light, and usually above the staircase, and derived from the two vaulted corridors at Lansdown Tower.

¹¹⁴ See Goodridge drawing Bath Central Library S3, 507 & 508 and English, op. cit., pl.8.

¹¹⁵ Goodridge's first meeting with Soane has previously been discussed in this chapter.

¹¹⁶ See Richardson, M., & Stephenson, M. A., eds., *Sir John Soane: Master of Space and Light*, Royal Academy of Arts, London, 2000.

¹¹⁷ Several of the thirteen letters to Goodridge from Beckford in the Beinecke Rare Book and Manuscript Library at Yale University relate to the progress of work to the interiors of Lansdown Crescent during 1836-8, GEN 162/I/II/18. In the first floor library at 19 Lansdown Crescent Goodridge created a series of bookcases made up of sienna marble and sagolia panels as well as a vaulted staircase carrying up all five floors. Recent investigation has also attributed a large black marble fireplace on the second floor of the house to Goodridge. For the Lansdown Crescent houses see S. Blackmore, op. cit.

Chapter 4

‘The Finest Prospect in Europe’: Goodridge and the Picturesque

It is through the building of a tower in the opening pages of Beckford's gothic novel *Vathek* that the foundations for Lansdown Tower and its garden were first formed. Goodridge would undoubtedly have read this work when he became Beckford's architect, and the exotic world created within its pages introduced him to the possibilities of combining the science of architecture with ideas of nature and fantasy. Exploring these possibilities brought a new dimension to his style and placed him at the centre of the exploration of the Picturesque.

Written when Beckford was twenty-one *Vathek* is a loosely autobiographical journey that concludes with passages that are the epitome of the Sublime. It is in the description of the Caliph Vathek's ascent for the first time to the top of his tower that the essential understanding of Beckford's reasons for building Lansdown and the ideas Goodridge encounters when he designed it are established. Vathek climbs the lofty heights so he can look across the landscape of his domain and wallow in the knowledge of his own superiority over his people. But on looking up he is confronted with his own insignificance when faced with the infinite force of nature.

‘His pride arrived at its height, when having ascended, for the first time, the fifteen hundred stairs of his tower, he cast his eyes below, and beheld men not larger than pismires; mountains, than shells, and cities, than bee-hives ... he was almost ready to adore himself; till, lifting his eyes upward, he saw the stars as high above him as they appeared when he stood on the surface of the earth.’¹

As an observatory for viewing the landscape, as well as a place of isolation and retreat, Lansdown Tower was, like Vathek's Tower and Beckford's previous house at Fonthill Abbey, the centre of a kingdom created by Beckford and over which he ruled with the knowledge of his superiority over other humans and his inferiority to the natural world.

Lansdown Tower enabled Beckford to have an uninterrupted view of the landscape surrounding Bath while simultaneously be only a small element of a greater Picturesque scene. When viewed from the garden, or from the opposite side of the valley, Goodridge's structure would become the ruined temple or rustic tower of a Claude painting, integral to the scene but not dominating the natural world it had been built within.

Having discussed the development of Goodridge's architecture at Lansdown in the previous chapter, this chapter will step back to assess the whole picture of the Tower within the landscape Beckford and Goodridge created in order to introduce the foundations of Goodridge's Picturesque ideas. It will then return to Bathwick where Goodridge built his own essay in the Picturesque at Montebello, before he embarked in 1829 upon a trip to Italy, a journey that would have an extensive and long lasting impact upon his architectural style.

The Landscaping of Lansdown

Goodridge was involved with the garden at Lansdown from an early stage, having first been commissioned by Beckford to survey the land behind Lansdown Crescent. It would be easy to assume that this was where his involvement with the garden ended, because Beckford was well known for having previously created at Fonthill one of the greatest Picturesque landscapes of the early nineteenth century. However, the building of several structures along the route from Lansdown Crescent to Lansdown Tower places Goodridge firmly in the midst of the evolution of the garden.²

Further evidence of his involvement is seen in the fact that Goodridge features prominently in one of only three written descriptions that exist of the Tower landscape.³ Following Beckford's death in 1844 the majority of the land that made up the mile long route uphill to the Tower reverted to the owners from whom Beckford had leased it. The land he owned, including the two fields on which Kingswood School was built in 1851, as well as the immediate garden around the Tower (now Lansdown Cemetery), was sold, and when the landscape Beckford created was broken into segments the continuity of the garden was lost.⁴ Whilst elements of the original planting can be found, and some of the structures Goodridge designed still exist, the overall effect and completeness of the route to the Tower Beckford designed can never be regained. This

makes the written descriptions, and in particular Cyrus Redding and Henry Venn Lansdown's recollections of actually walking up the Garden, vital records of what Goodridge achieved there.

In 1844, shortly after Beckford's death, Edmund English, who had for many years been Beckford's agent in Bath, published *Views of Lansdown Tower* in which the landscape route to the Tower was described and illustrated.⁵ Beckford was involved with the preparation of this work before he died and the illustrations by the artist Willes Maddox were probably made under his supervision. As previously noted, the garden began at Goodridge's Embattled Gateway, a title given by English in the book and therefore most likely the name it was known by Beckford and Goodridge.⁶ After bypassing the kitchen garden and moving through the Gateway, the garden is entered and follows a mile long route uphill through plantations, along terraces and past cottages until the plateau at the top of the hill is reached,

‘Diversified by plantations and studded with cottages in the Italian taste, the grounds, the whole way, present scenery artfully blended into one harmonious whole. Yet although the resources of art are put in abundant requisition there is no trace of cultivation – nothing either park-like or formal – all is kept, as much as possible, in suggestion to the modesty of Nature.’⁷

What English describes is the ideal Picturesque landscape, where the scene although man made appears as if created by nature. But it is a nature that has been crafted by the artist, a physical view created in the landscape in the manner of a landscape painter, and as such is the true essence of the Picturesque because it places an emphasis not just on the scene created but also on the creativity of the artist. That Beckford may have actually drafted much of the description in the book himself is possible, as English was no doubt in discussion with him over the publication. It is also highly likely that Goodridge was involved, or had seen drafts of the manuscript before publication, which he may have advised on. Once again the image is conjured of the three men, Beckford by this point eighty-four and very ill, reclining in the library at 19 Lansdown Crescent and discussing how best to evoke the essence of the journey to the Tower in words.

Before further investigating the progression of the garden as it climbs Lansdown Hill, it is important to briefly investigate the ideas behind the Picturesque that Goodridge and

Beckford were inspired by and the Picturesque in the context of Bath when the Garden was created.

Bath and the Picturesque

During the eighteenth century the natural landscape of Bath had been exploited with varying degrees of success when planning the expansion of the city. John Wood the Elder solved the problem of building townhouses uphill by simply carving a terrace into lower Lansdown on which he built the Circus, while the Royal Crescent perfectly followed the curve of the hill. The landslide at the eastern end of John Eveleigh's 1787-8 Camden Crescent, which resulted in a third of the building collapsing downhill, proved that not all architects were so successful. But to the architects of the nineteenth century the emerging taste for the villa style offered the perfect opportunity to take advantage of Bath's natural setting. It was an opportunity first taken to its fullest expression by Goodridge and Beckford at Lansdown, but which had already begun to be explored in the early 1800s by one of Goodridge's mentors, John Pinch.

In 1794 Uvedale Price published his *Essay on the Picturesque*, which alongside Richard Payne Knight's *The Landscape: A Didactic Poem* of the same year and were fundamental publications in the development of Picturesque theory.⁸ In his work Price outlined what defined a Picturesque cityscape or town skyline, and describes the scenes that Claude created with his distant views of walled settlements. He writes that the summits of house in towns 'where the ascent is steep and the ground irregular' produce ideal picturesque effects,

'in such cases the houses raise above each other with sudden changes in their level and direction, their tops are more distinctly seen, and from a greater variety of different points'.⁹

Price then goes on to make a statement that is a thinly veiled plea to architects embarking on developing such steep and irregular sites,

'In situations of that kind, were an architect with a painter's eye, to have the planning of the whole, he would have an opportunity of producing the richest effects, by combining his art with that of painting.'¹⁰

This ability to combine architecture with the art of a landscape painter such as Claude required, 'varying the characters of the buildings, and particularly their summits,

according to the place which they were to occupy' and Price goes on to point out just how perfectly situated Bath is for such Picturesque scenes,

'As I recollect my admiration of the circumstances I have just mentioned at Tivoli, so I remember my disappointment the first time I approached Bath.'¹¹

The Palladian tradition and the enduring influence of Wood the Elder's town planning was clearly seen in Price's criticism of the scene he encountered when visiting Bath for the first time,

'Notwithstanding the beauty of the stone with which it is built, and of many of the parts on a nearer view. Whoever considers what are the forms of the summits, how little the buildings are made to yield to the ground, and how few trees are mixed with them, will account for my disappointment, and probably lament the cause of it.'

It is a statement that has been seen as the possible inspiration behind Goodridge's developments at Bathwick in 1828 and during the 1840s.¹²

It could also be claimed that such a statement would have inspired Beckford to build his Tower immediately after moving to the city in 1822. However, the only part of the built-up city that could really be seen from the Tower was Prior Park. Beckford had a history of creating the Picturesque at Fonthill and his own ideas about architecture and landscaping can be traced through his journals and letters from his youth through to the end of his life.¹³ There is a noticeable lack of publications in Beckford's library relating to the Picturesque as a theoretical subject. There are no copies of either Price's *Essay on the Picturesque* or Payne Knight's, *The Landscape*, although he did own two copies of Payne Knight's *Analytical Inquiry into the Principles of Taste* (1805).¹⁴ What is also noticeable is that Beckford did not appear to own any of the many publications on villas and cottages that began to appear in the early 1800s. He did however own Burke's *Philosophical inquiry into the development of our ideas of the Sublime and the Beautiful* of 1757, the work often regarded as essential in the development of the aesthetic philosophy of the Picturesque.¹⁵ Beckford's early education had paid particular attention to the ideas of John Locke and he would have known Locke's *Essay on Human Understanding* in which the Association of Ideas, so vital to the meaning of the Picturesque, was developed.¹⁶ Absence from Beckford's library of Payne Knight's *The Landscape*, Price's *Essay on the Picturesque* or publications such as J. B. Papworth's

Rural Residences (1818), does not mean Beckford did not have knowledge of them, but considering he rarely sold volumes once they entered his library and was not in the habit of borrowing books from others, he had to a great extent developed his own Picturesque theories independent of Price, Payne Knight and the popular villa, cottage and garden pattern books.¹⁷

Absence from the Beckford Library of these works did not necessarily mean Goodridge did not have access to, or even own copies of them, particularly considering he had access to the growing library of the Bath Literary and Scientific Institution. It does however, re-affirm that Goodridge's Picturesque was neither solely based upon the ideas of Price and Payne Knight, nor emerged fully formed from the pages of J. M. Gandy's *Designs for Cottages, Farms and Other Rural Buildings* (1805) or Peter Frederick Robertson's *Rural Architecture, or a Series of Designs for Ornamental Cottages* (1823). His close acquaintance with Beckford put him in constant contact with someone who owned works by Claude and Rosa, had travelled through the hills of Tuscany and the mountains of the Alps and had already been instrumental in developing the Picturesque in the late 1790s. At the same time Goodridge's ideas were not wholly formed by Beckford, the influence of Pinch remained strong in his early villas, and acquaintances with artists in the city would also have been influential on his ideas. It was however, his membership to the Bath Literary and Philosophical Association based at the Literary and Scientific Institution that provided a key source for the further evolution of his Picturesque.

From 1825 Goodridge was involved with this organisation, which provided a forum for intellectual debate on all the philosophical and scientific ideas of the day. As has been shown, this involvement had a lasting impact on his interest in antiquarianism and its expression through his architecture, as well as his knowledge of modern technology. It was also a source of ideas and discussions on aesthetics, and that aesthetic philosophy was a topic of discussion at the Institution is seen in the lecture delivered to the Literary and Philosophical Association on 29 January 1827 by Mr T. Burn titled 'An Essay on the Perception of Beauty'.¹⁸ This clearly illustrates that in 1827, when Goodridge was building Lansdown Tower for Beckford, he was also adding to his understanding of the ideas it represented outside of Beckford's Library. With this understanding of the philosophical climate regarding debates on aesthetics that was contemporary to

Goodridge's work at Lansdown, and what Beckford wished the Tower and its landscape to represent, the route through the landscape towards the Tower can be seen as the introduction of the Picturesque into Bath in terms of both the physical scenes that were created and the ideals of the creators.

The Journey to Lansdown Tower

Having passed through Goodridge's Embattled Gateway the route up Beckford's garden at Lansdown moved past pools of water feed by springs, plantations of specimens trees and groves of lilacs, and more importantly past an old cottage 'happily situated' to which Goodridge added a wing to 'Italianise the whole, breaking the approach to the principal object with fine effect' [figs.91-93].¹⁹ Although the alterations to this cottage cannot be dated, and it has since been consumed by another building, from the vignette published in *Views of Lansdown Tower*, the Goodridge addition can be seen as an arched opening through which the route of the garden passes and above which sits a triple round-arched window with a bold and simple stone balustrade, matching the window arrangement Goodridge used at the Tower Belvedere. The Italianate of the cottage moves away from the fashion for gothic garden ruins or buildings and represents the Italianate rustic villa that Goodridge would continue to develop at Bathwick.

The route continues past evidence of caves where English envisions 'habitations for our uncivilised forefathers' as well as quarries for stone on a small scale (which they actually were).²⁰ English then writes a passage describing these caves, which had Beckford been involved with preparing of the text for, is very revealing,

'The shadows within being thus deepened, impart to strangers an idea that they are ancient sepulchres; contributing, by the effect of association, to heighten the interest of the scenery'.²¹

By actually pointing out that the caves purposefully evoke associations with sepulchres, the idea of a monument or memorial and the passing of time was immediately evoked. It establishes in the landscape the atmosphere of reverence, which would be further heightened when the Tower was reached and both Beckford's tomb, and that of his favourite dog, were seen.

That the quarries could have been purposely included in the text by Beckford is reinforced in Venn Lansdown's recollection of the garden, when Goodridge points out

to him the effect of the quarry site.²² What follows in Venn Lansdown's words is imagery that evokes at Picturesque Lansdown some of the drama of Sublime Fonthill,

‘The remains of these quarries are most picturesque. At a little distance they seem to present wrecks of stately buildings, with rows of broken arches, and vividly recall the idea of Roman ruins.’²³

Venn Lansdown then recalls mentioning this observation to Beckford who replies ‘They do indeed put one in mind of the Campagna of Rome, and are vastly like the ruins of the Baths of Caracalla’.²⁴ What is significant is that the intention had probably always been for these quarries to look like such ruins. What makes Venn Lansdown’s account of the garden at Lansdown the most important to this study is that it was Goodridge who acted as his guide.

At the opening of his *Recollections* Venn Lansdown states that before visiting Beckford at Lansdown Crescent ‘I first called by appointment on his ingenious architect, Mr Goodridge (to whom I am indebted for this distinguished favour), and he accompanied me to the house.’²⁵ After viewing Lansdown Crescent, Beckford invites him to see the Tower on another day and Venn Lansdown then writes that he did not ‘cease pestering my friend’ until a visit to the Tower was arranged.²⁶ Venn Lansdown was a gentleman amateur artist who recorded a series of views of Bath.²⁷ That he and Goodridge appear to be friends not mere acquaintances is of interest as it indicates Goodridge was acquainted with his fellow artist and architects in the city and also that he inhabited that slightly as yet unclassified status of a working Gentleman. It was a social position that defined Bath in the early nineteenth century as a city where the emerging middle class was increasingly shaping the city socially, economically and architecturally.

It also says much about Goodridge’s association with Beckford. Beckford was notoriously difficult to meet, and his position on the fringes of acceptable society, when coupled with his fame as a collector and aesthete, made him something of a celebrity with whom all society wished to associate. He was also the possessor of a famous collection that anyone with an interest in the arts would wish to view. At Fonthill he had restricted access to the Abbey to all who applied but would then take time to show around a young William Bankes who had jumped over the estate wall and trespassed.²⁸ His collection was an incredibly personal thing, centred around his ability to own objects that displayed the highest quality of craftsmanship and he appears to have only

let those he felt were worthy of appreciating it that chance to view it. That he admits Venn Lansdown on Goodridge's recommendation perhaps says more about his respect for Goodridge than it does Venn Lansdown's worthiness.

Venn Lansdown also recalls when Goodridge instructs him to move off from the path and take in the view, telling him ““You must walk along here” said my friend “and behold the prospect before we mount higher, for you will find the view repay you””.²⁹ The look out point Goodridge took him to was located on the southern edge about two thirds of the way up Lansdown Hill, and offered views across the valley to Alfred's Tower at Stourhead in the south and Bristol to the west. It is important to note that at the time Goodridge built the Tower the great westerly expansion of Bath along the line of the railway to Bristol had not taken place, the western suburb of Oldfield Park did not exist and Twerton Village was just a small grouping of cottages. It was this rural view Venn Lansdown would have seen with Goodridge in 1838, where the only real sign of the advancing modern age of the city to be seen was the recently laid Great Western Railway. The City of Bath sits behind Lansdown Hill so that on reaching the tabletop plateau of the garden, where the Tower can first be seen, a view of the city is actually obstructed by the hill itself. This must have been intentional on Beckford's part, he was actually no great admirer of Bath and wanted his retreat to be a place where the city and its inhabitants would not interfere with his view of the Landscape.³⁰ He wanted to imagine that the Tower sat in the landscape with only a few rustic buildings near it, like a tower in a Claude painting. It is an attitude that although Goodridge would have appreciated for its Picturesque qualities, he would not entirely follow at Bathwick Hill, where the cityscape was essential to the design of the villas he builds.

As the garden ascended the hill, passing terraces, quarries and Goodridge's Italianate cottage, a grotto tunnel running under a public road was passed through, and at the end of it, ‘above a grove of rich foliage, is seen the upper portion of the beautiful Tower.’ [Fig.94].³¹ The first glimpse of the Tower was of the upper portion only, immediately conjuring up the Claudian model of a tower seen in the distance of a view, and because its base cannot be seen it appears to grow out of the trees. Through a combination of planting, exploiting the natural landscape of the ground and Goodridge's garden structures, views of the Tower were always incomplete. The visitor was only offered snatches of it as they progressed across the final stage of the garden. This teasing of the

viewer culminates at a ruined arch by Goodridge of which there are no recorded views or physical remains.

Located in the old sunken quarry of the Tower garden, not far from where Goodridge would eventually be buried, the ruined arch blocked the view of the Tower from sight and ‘looks as if it had seen five hundred summers, but in reality no older than the rest of this creation’.³² The description suggests a medieval-style ruin and perhaps provided Goodridge with the opportunity to design in the Norman or Gothic at Lansdown after all. What is vital is that the placement of this ruined archway provides a sharp contrast to what is found on the other side of it, ‘On ascending the easy though ruined steps of this building, passing under an archway, the view of the Tower burst upon us.’³³

The juxtaposition of old ruined archway of indiscriminate style and ancient appearance with the new Tower and its modern mix of archaeological and bold geometric forms produced in Venn Lansdown the exact response that Beckford and Goodridge wished to achieve [fig.95]. Whether it was his own natural response or prompted by his companion Goodridge can be speculated upon, what is essential is that he sees in the view the exact combination of vertical architecture set against the horizons or backdrops of the natural landscape that Claude produced, ‘This is the real secret of Claude’s seaports. His stately buildings, moles, and tall towers form a right angle with the straight horizon; thus the whole is magnificent’.³⁴

Venn Lansdown also introduces the importance of the natural landscape of the city, the suitability of which for displaying the Picturesque Price had highlighted in his *Essay*. On viewing the Tower Venn Lansdown claimed that nothing that resembled such a Claudian view ‘could be produced in the interior of a country but in a situation like the present’, highlighting that Baths position, in the basin of a valley surrounded by hills, was the ideal situation for the Picturesque. It was an appreciation of the natural beauty of the Bath landscape that Beckford had possessed from the very start of the Tower’s development. English vividly recalls that while in the garden with him, Beckford was pointing out ‘the vast panoramic view around, to the countless hills near, the far Welsh mountains, the blue fading distance’ when he suddenly threw up his arms, raised his voice and exclaimed ‘ “This! – this! – the finest prospect in Europe!” ’.³⁵ Yet it is the fact that Venn Lansdown recognises in the landscape the effect of Claude, and does so

while discussing it with Goodridge that is important as it confirms the influence of Claude on Goodridge's architectural style that had been noted in the previous chapter. The influence of the round towers and rural buildings of the *Liber Veritatis* on Goodridge would continue when he returns to Bathwick Hill and further developed his Picturesque Greco-Italianate style.

Establishing the Picturesque in Bathwick.

In 1827 Goodridge completed work on what were the two most significant buildings in Bath during the 1820s, Cleveland Bridge and Lansdown Tower. Both projects had ensured that his career was firmly established and his next project would be a direct result of such success. In 1828 Goodridge began work on a house half way up Bathwick Hill for his own growing family, and the scale of the development indicates that his speculation at the Corridor must have been financially successful to afford both the site and the house he built on it.

When he purchased the land from the Duke of Cleveland on which he built a villa called Montebello, Goodridge was choosing to continue his architectural development in the parish that had proved so influential on his early career. It was not the first time he had recognised the potential of the landscape of Bathwick Hill. His first domestic project had been the design of Woodhill Place at the top of Bathwick Hill just before the junction with Claverton. As Chapter 1 has discussed, in the design for this house he was beginning to experiment with a combination of classical forms on a semi-detached residence. After setting up in practise in 1819, the Bath Directories show that Goodridge was living and working at No. 7 Henrietta Street until 1829 when he is recorded as living in Woodhill Place, so he had moved from a house his father had built, to one of his own design.³⁶ He is not recorded as residing at Montebello until 1833, and there are no records for the intermediate years but it can perhaps be assumed that his occupation of Woodhill Place was of short duration following his return from Italy and enabled him to be close to the Montebello site. It is most likely that Montebello would have been habitable by early 1830 but Goodridge probably continued to develop it after moving in.

The fact he both designed Woodhill Place and lived there meant that he was well aware of the landscape of Bathwick Hill, and more importantly had experience of the views over the down towards Lyncombe, Widcombe and Prior Park. At this location on Bathwick Hill the view of the city centre was actually slightly obstructed by the topography of the hill, especially from the north side of the road where Goodridge was living. In 1825 Goodridge began building Woodland Place, a terrace of six houses on the south side of Bathwick Hill opposite the 1820 Woodhill Place. The houses of Woodland Place are two storeys on the front elevations with an added basement storey at the rear where terracing allows for the level of the house to progress to the downs behind [figs.96-97].³⁷ Simple in design, especially on the rear elevations, this project was a speculation by James Goodridge, and designed by his son.³⁸ By building Woodland Place of only two storeys on the front elevation Goodridge was able to ensure that from Woodhill Place opposite, the new terrace would not interrupt the view.

To call Woodland Place a terrace is not quite accurate, for while it is a row of houses all of which are similar in plan, by staggering them up the hill in three pairs, and giving them each a gate-posted entrance, they have the appearance of separate buildings rather than the unified palace front of the Palladian terraces [fig.98].³⁹ The banded rustication of the lower storey provides a horizontal continuity and they manage to appear as both a terrace and separate detached properties. It is this dual appearance that has led to Woodland Place being regarded as the end of the terrace tradition in Bath.⁴⁰ The difficulties of building terraces in the manner of the mid-eighteenth century was in the ability to secure enough funds to ensure that a large number of houses could be built and the design completed. By developing smaller rows of terraced villas like Woodland Place, or semi-detached villas like Woodhill Place, properties aimed at the increasingly influential 'professional' men of Bath, Goodridge was ensuring he could continue to prosper at a time when the building industry in the city was still recovering from the financial collapse of the early nineteenth century.

Goodridge was also developing the villa idea that Pinch had introduced to Bathwick. In the Bathwick Estate records there are a collection of drawings for detached and semi-detached villas dating from 1810-1890 by both John Pinch and John Pinch the younger.⁴¹ One in particular shows the elevation of Nos. 17, 18 and 19 Bathwick Hill houses located towards the base of the hill, named Bathwick Hill Villa, Woodland Villa

and Woodland House and dating from 1825.⁴² The similarity in the names of these properties and those that Goodridge would develop at the top end of the hill a year later suggests that he was working in tandem with Pinch, but from opposite ends of the hill.

Pinch's basic design for most of the villa drawings in the Bathwick Estate papers is a two-storey, three-bay front elevation flanked by single-story pavilions, occasionally containing the entrance doors. There was one exception however, Spa Villa, No. 9 Bathwick Hill, built in 1820 to an octagonal plan with a single-storey entrance elevation enlarged on the rear to two storeys to account of the change in level of the hill landscape [fig.99].⁴³ The design has the plain walls and form of the early Greek Revival while the projecting gable suggests the cottage architecture of the emerging villa style.⁴⁴ If Beckford did not require the aid of pattern books on the Italianate villa style, it was likely that Pinch did, and this design, as well as some of the later drawings in the Bathwick records show close relations to the type of villa that was projected in J. M. Gandy's *Designs for Cottages, Cottage Forms and Other Rural Buildings* published in 1805. The same year as this was published Gandy was also building the Greek Revival Doric House on Sion Hill in Bath, and this house is one of the first examples of the Neo-Classical villa style in the city.⁴⁵ Its location, tucked away on the western outskirts of Lansdown, suggests its owner, the artist Thomas Barker, desired the same uninterrupted view of the western landscape of Bath that Beckford had.⁴⁶

By choosing a site further up Bathwick Hill as opposed to those on the lower slopes as Pinch had, Goodridge was choosing a far more rugged and irregular landscape, and was perhaps both stepping up to the challenge laid down by Price, and seeking a location for his home that would have similar isolation from the city to that which Beckford enjoyed at Lansdown. The route to Picturesque Claverton from Bath was a popular outing for the inhabitants of the city, and as they left the lower slopes of Bathwick and its developments, they would have ascended the hill, followed the slight curve and encountered Montebello. Goodridge was aiming to achieve just a little of the impact Lansdown Tower had on those who approached it either through Beckford's garden or on their way to the Racecourse.

When Goodridge built Montebello there was another house on Bathwick Hill, which would have been influential, Smallcombe Villa, home of the landscape painter

Benjamin Barker. A modest, rectangular villa begun in 1814, Smallcombe boasted the finest Picturesque garden in the city [fig.100].⁴⁷ Barker's garden followed the descent of the road down through a series of terraces and ponds. The less well-known brother of Thomas Barker of Doric House, Benjamin Barker executed a series of views of the landscape around Bath, forty-eight of which were reproduced as engravings and published together in 1824.⁴⁸ In these views that show the influence of Claude and the *Liber Veritatis*, Barker clearly acknowledges the Picturesque qualities of Bath, emphasising the rugged irregularity of the valley hills, and it is possible that Goodridge either owned copies of the engravings or had seen the original at Barker's house.⁴⁹

Montebello

So Goodridge was well equipped with knowledge of the Picturesque when he purchased the site for Montebello in 1828. The house is approached from the north side of Bathwick Hill along a driveway that sweeps around the curve of the hill to arrive at the west front. It has been much altered during the twentieth century, but an early photograph records the original west elevation and the 1886 Ordinance Survey map details the original plan of the house, which was rectangular with a tower in the south west corner [fig.101].⁵⁰

The architecture of Montebello displays the asymmetry essential to the Picturesque and in his use of different roof levels, towers and chimneys, Goodridge created the variety of 'summits' that Price advocated in his *Essay* when referring to his disappointment in Bath. The west elevation has a central two-storey loggia of three large round arches, similar to those of Lansdown Tower. At first floor level the arch openings are bisected by a stone balustrade, an arrangement also taken from the Lansdown Tower designs, but not the Tower as built, rather the south elevation of Goodridge's second Norman scheme. To the south sits the corner tower, octagonal in plan with eight windows in the upper level. The obvious source for this tower is the Tower of the Winds in Athens, which Goodridge would have known from the *Antiquities of Athens*. It is a clear continuation of his combining archaeological Greek sources into his architecture. This time however the overt use of the details of the monument that are seen at Lansdown have been stripped down until it is the bold basic form and plan of the tower alone which evokes the connection with the Grecian monument.⁵¹

In the north corner of the west elevation originally sat a large rectangular conservatory (now demolished), which projected forward at a right angle to the loggia, creating a terrace in front.⁵² The end of the conservatory was octagonal in plan and the openings match the arches of the loggia but are decorated with keystones and mouldings and are repeated in the bay of the south entrance front. The roof of the conservatory has ribs terminating above the vertical piers of the end bay with carved figures of what appear to be lion heads in the acroteria.⁵³ The octagonal tower's location at the south west corner makes it the main focal point for anyone viewing the building from either the road or on approaching from the driveway. This emphasis was perhaps altered when Goodridge built the tall slender Belvedere tower at the north end of the building, which rises far above the main body of the house.

The entrance porch of Montebello led immediately into an entrance hall to the east of which the dining room was located, defined by the deep bay window of the south front, behind which was the kitchen.⁵⁴ To the immediate west of the entrance hall was the octagon room, the base of the octagonal corner tower, leading to the twenty-eight foot long drawing room, where the three openings on the loggia lead out to the terrace. The basic plan of Montebello is reminiscent of the plan of Downton Castle in Herefordshire as altered by Richard Payne Knight 1772-78, with the same arrangement of the dining room and drawing room either side of the entrance hall, (or ante-room as it was referred to at Downton), the connection of the octagonal corner tower to the drawing room, and the location of the two towers in relation to each other [figs.102-103].⁵⁵ The irregular planning of Downton was immensely influential on the development of the Picturesque villa and in particular on the work of John Nash at Cronkhill in Shropshire (1802).⁵⁶

The Influence of Payne Knight's work at Downton upon Goodridge is also seen in the motif of the isolated tower that Payne Knight takes directly from Claude.⁵⁷ At Downton the isolated tower sits away from the main house but still within the compound of the castle, and can be seen in views of the house, and equally importantly from the house also. Goodridge would create a very similar arrangement at Devizes Castle in 1842, and the development of this form can be seen in the placement of the tall belvedere tower at Montebello, which stands almost separate from the main body of the villa.⁵⁸

The house that would have had even greater influence upon the picturesque Greco-Italianate that Goodridge was developing at Montebello in 1828 was Thomas Hope's The Deepdene in Surrey [fig.104].⁵⁹ Hope remodelled the original Georgian house at the Deepdene in 1818-19 and 1823, and its location, on a terrace half way up the hill on the side of a valley was almost identical to the sites Goodridge choose for Montebello and the other villas of the 1840s. What makes Deepdene such a vital influence upon Goodridge is that the Italianate tower Hope and his architect William Atkinson built there in 1818-19 was the first of its type in British architecture, and like Downton was illustrated in Neale's *Views of Seats* in 1826.⁶⁰ Another similarities between the Deepdene and Montebello which suggest Goodridge could have had knowledge of Hope's building, is seen when comparing the conservatory Hope built and the now demolished one at Montebello. The conservatory at the Deepdene is not seen in Neale's *Seats*, but is recorded in the illustrations that were prepared to accompany John Britton's *History of the Deepdene: The Union of the Picturesque in Scenery and Architecture with Domestic Beauties*, which was prepared during the early 1820s [fig.105].⁶¹ This work was never published and only two manuscript copies survive, but it is possible that Britton had discussed the publication with Beckford when he was preparing his *Graphical Illustrations of Fonthill* published in 1823 and that Beckford in turn discussed the conservatory with Goodridge.⁶² It is also possible that Britton may have discussed the project with Goodridge himself, as the older man was a resident in Bristol and was known to visit Bath and as noted previously, would in 1832-3 deliver the lecture in Architecture to the Bath Literary and Scientific Institution, so it was possible that the two men met during an earlier visit of Britton's to the city.⁶³ The other possible source of information on the Deepdene would have been the artist W. H. Bartlett who was responsible for sixteen of the Deepdene illustrations and who in 1829, the year Goodridge is developing Montebello, had also produced a watercolour of Lansdown Tower [fig.106].

Essential to the development of Goodridge's Picturesque style was the creation of the building and its landscape, something he had learnt from working with Beckford at Lansdown. Now greatly altered, once again the 1886 map of Bath clearly shows the landscape that Goodridge developed at Montebello [fig.107].⁶⁴ Goodridge exploits the rise in level of the site by creating a series of terraces leading from the house to the north boundary where the pumping house is located. Like at Beckford's Lansdown

garden, at Montebello a visitor would have been led on a route through the garden, only this time the journey was from the house through wild planting, up terraces, through walled kitchen gardens and past an ornamental pond, circular in shape and located in the centre of a shallow bowl. The stone terraces around the house included elaborate balustrades where the lion heads of the conservatory roof were repeated [fig.108].

The presence of three large greenhouses confirms what A. S. Goodridge stated in his *Memoir* when he wrote that at his villas on Bathwick Hill his father ‘indulged his great passion for the picturesque in landscape gardening, and in the varied beauties of horticulture.’⁶⁵ This love of horticulture must have been greatly enhanced during Goodridge’s time working with Beckford at Lansdown and their continued acquaintance. Goodridge’s letter to the editors of the *Autobiography of William Jay* noted that it was while at a Horticultural show with Beckford in Bath that he had pointed Jay out. That he and Beckford would attend such shows together illustrates Goodridge sharing not just the large ideas and philosophies of the Picturesque with him, but the intricacies of how the landscape scenes were constructed. His experience of Beckford’s garden at Lansdown, which was filled with rare and exotic planting and specimen trees would have provided an exclusive school in which he could continue to learn.

R. E. M. Peach in his 1893 *Street Lore of Bath* wrote that Montebello ‘may be said to be the first example of that class of houses – high class villas – for which the natural position of our hills is so particularly adapted’, and it is clear indication of the house’s place in the development of the Picturesque villa in the city.⁶⁶ This statement also recognises the qualities of the natural landscape of Bath and that by the end of the century the style of architecture that best enhanced it had been widely adopted. Thus what Price had felt was missing in 1794 had, by 1893 been discovered.

It has been suggested that the tall belvedere tower of Montebello was added following Goodridge’s return from Italy in 1829, although no evidence has been found to confirm that it was built later than the rest of the house.⁶⁷ This assumption is valid because there is a pronounced difference between the Greco-Italianate main body of the building and the overtly Italian tower. If the land was purchased in 1828 it is likely that construction was underway and possibly complete by the time Goodridge left for Italy in 1829. But

his occupation of Woodhill Place in 1829 suggests that on his return to England the house was not yet ready.

There is however, more than can be seen in the west elevation that suggests either more of the house was designed after his return from Italy than has been previously assumed or that Goodridge could have made more additions on returning from Italy than just the belvedere tower. The two-storey loggia, although derived from the second Lansdown Tower design, also resembles the solid block forms of Serlio's illustration of Rapheal's Villa Madama in the third book of *L'Architettura* and the two-storey arcades of Palladio, in particular at the Basilica in Vicenza. The use of decorative keystones on the conservatory also resembles Renaissance forms, and is repeated in the three windows of the south elevation, and is a mix of the arcade and the tripartite Serlian window. If Goodridge had a copy of Palladio's *Quattro Libri* he would have seen illustrations the Villa Godi at Lonedo di Lugo, and the villa built for Biagio Sarraceno, Vincentino, and which have plain, solid and paired down facades.⁶⁸ The addition of the tall tower to Montebello suggest that Goodridge may have actually visited Vicenza and seen for himself the arcades of the Basilica beside the tall, slender campanile. The north tower therefore was most probably added between 1829-1833, by which time Goodridge was in residence. In 1833 J. C. Loudon published his *Encyclopaedia of Cottage, Farm and Villa Architecture* in which he also illustrates an almost identical tower. It is however unlikely that Goodridge would need to resort to copying his design from a book when he had seen the original campanile for himself.

The introduction of Renaissance forms is subtle at Montebello, but established a development in Goodridge's style that would be further explored when he returned to Bathwick Hill to build more villas in the 1840s. It is undeniable that the trip to Italy signified a shift of emphasis in Goodridge's architectural style. Before 1829 he is basing his designs on the simplicity and bold forms of the Greek Revival with only a subtle overlaying of the Roman. Even at the Greco-Italian Lansdown Tower the Greek is what dominates the building in both the golden lantern and its almost abstract geometrical plainness. After 1829 Goodridge's Greco-Italianate became the Greco-Roman of the 1830s and would never again return to the simplicity and austerity of Lansdown or Montebello.

Goodridge in Italy

The date of Goodridge's trip to Italy is unknown and the only record of it is in the Memoir written by A. S. Goodridge,

‘In 1829 he went to Italy to gather stores by travel for future practice. Many of his rapid sketches and notes shew the quickness of his eye in appreciating the beautiful, and how industriously he gleaned something from every object that came before him’.⁶⁹

Goodridge was in Bath in October 1829 so it can be assumed that his trip abroad occurred earlier that year.⁷⁰ What is also unknown is the route he may have taken and exactly where he visited. However, considering he had by this point known Beckford for six years, and had obviously spent a great deal of time discussing ideas with him, it can be suggested that Goodridge might have used Beckford's recollections of his own time in Italy to form the basis of his itinerary. Even more significantly he could have not only heard Beckford's impressions of the country, its landscape and architecture, but he may also have read Beckford's own travel journals. This is a vital consideration, as it is through these journals that the sources and inspirations for much of Beckford's aesthetic ideas are found.

Beckford travelled twice to Italy, first in 1780 and again in 1782 and his accounts of his time spent there were recorded in the form of letters that he intended to publish on his return. They covered his travels in Italy, and the Low Countries during 1780-82, as well as his earlier boyhood trip to the Monastery of the Grand Chartreuse in the Alps, and in 1783 he brought these travels together in *Dreams, Waking Thoughts and Incidents*.⁷¹ Filled with the wanderings of a young man who had read Goethe as a teenager and had been mentored by the artistic ideas of Alexander Cozens, *Dreams* revealed perhaps too much of Beckford's romantic sensibilities, and certainly too much about his homosexuality, and publication was suppressed. Only 500 copies had been printed and Beckford had almost all of them destroyed. But he did keep his own copy, and eventually edited it together with journals from Spain and Portugal and published it in 1834 as *Italy; with Sketches of Spain and Portugal*.⁷² It is possible that he let Goodridge see this lone copy of his younger work, but what is more probable was that Goodridge would have had access to the later 1834 publication.

What can be gained from Beckford's Italian journal are the routes he took, and the cities he visited, which he could have recommended to Goodridge. On his first visit in 1780 Beckford travelled into Italy from Austria and his first encounter of note was Venice. The journey then took in Padua, Bologna, Florence, Pisa, Florence again, Sienna, Rome and Naples. That Goodridge must have been to Rome was seen in the introduction of Roman architecture into his work in the 1830s. Similarly, that Florence was on his itinerary was confirmed in the villas he designed in the 1840s as well as the fact he named his last home Fiesole. What the Italy trip represents is the next stage in Goodridge's architectural education, where he would learn about the Italianate villas, the picturesque landscape and the dramatic views that had so inspired Beckford. More importantly perhaps was that it presented him with the opportunity to continue his education in architectural history, and see for himself the relics of antiquity sitting alongside the Renaissance interpretations of them.

Goodridge and Soane

Experience of Rome in particular would influence the next phase of his career when Goodridge embarked on monumental Greco-Italianate designs of the 1830s at Prior Park and the Church of the Twelve Apostles, but there was one final event in 1829 that also may have had a degree of influence on the Greco-Roman Goodridge would develop, and that was his working on designs for Hardenhuish House in Wiltshire with Sir John Soane.⁷³ Goodridge had first met Soane in 1821, and had shown him 'several buildings in Bath'.⁷⁴ In 1829 Soane was in Bath again and during his stay he paid a visit to Beckford at both Lansdown Crescent and the Tower.⁷⁵ On 1 October 1829 he met Goodridge and Thomas Clutterbuck of Hardenhuish House and indicated that Goodridge had come 'with plans'.⁷⁶ These were plans of Hardenhuish House, which Soane took away with him when he returned to London the following day. For the next twenty days the Day Books of Soane's office record that one of his assistants worked on the plans for Hardenhuish until they were sent to Clutterbuck on 30 October.⁷⁷ On the same day Goodridge's five plans were returned and it can be assumed that the plans Goodridge provided Soane with were survey drawings of the House and would therefore correspond to the six drawings of Soane's. These were a plan of the ground floor, two alternate plans of the chamber floor, elevation of the entrance front, a view of the exterior and a view of the Hall.⁷⁸

How Goodridge became involved at Hardenhuish is unknown, but the meeting with Soane on the day before he left Bath suggests that perhaps Clutterbuck, on hearing Soane was in Bath, asked Goodridge to arrange a meeting. Goodridge was therefore initially likely to have been working on the project for Clutterbuck until either he suggested getting Soane involved or Clutterbuck did. It is also possible that Goodridge and Soane had actually met earlier that week when Soane visited the Tower. The topic of what Goodridge was working on at that time may have arisen, at which point he took advantage of having Soane as a captive audience and arranged to show him the Hardenhuish plans. What Soane returns to Clutterbuck was designs for alterations and additions to the house and one drawing survives showing the ground floor plan with a new circular porch and some alterations to the rooms.⁷⁹ The porch was executed and still stands today, but the other alterations do not appear to have been made. Ptolemy Dean in his survey of the country house estates of Soane does note that the executed alterations to the 'eating room' included the screening of one end with two ionic columns supporting an entablature, just as Soane had done at Aynhoe Park.⁸⁰ What this suggests is that the alterations that were executed were most likely by Goodridge, but that he either followed some of Soane's ideas or adapted them to suit his own style. There are also at Hardenhuish some passageways, which are top lit by small cast iron roof lights, a method used before by Goodridge in the domes of the Sanctuary at Lansdown Tower.

Although only brief, the connection with Soane would have been important to Goodridge. Not only was Hardenhuish believed to be the last country estate Soane worked on before he died, it was also probably one of the first project's Goodridge was involved with following his return from Italy. The impact of having seen the architecture of Italy, in particular of Rome, and then being involved on a project, no matter how briefly, with England's greatest Neo-Classical architect would have had a great influence upon Goodridge's style. During the 1830s Goodridge's Greco-Italianate became monumental Greco-Roman, such as Soane excelled at, and it also no doubt helped his career to be able to tell prospective clients that he had worked with Sir John Soane. It was this kind of professional cachet that would have appealed to Goodridge's next client who, like Beckford, would play a major role in the evolution of Goodridge's architecture by providing him with the opportunity to develop his style on a grand scale and with the freedom of a seemingly unlimited budget.

The establishment of Goodridge's Picturesque first at Lansdown Tower, and then Montebello, placed him directly at the forefront of the development of Neo-Classicism from the strict Greek Revival of the first two decades of the nineteenth century to the evolution of the Greco-Italianate in the 1820s. It also placed him firmly at the centre of the expression of the Picturesque through the combination of architecture and landscape, which he would continue to develop in the 1840s. The most significant aspect of Goodridge's work in the late 1820s however, was the apparent introduction into his architecture not just of Roman forms but elements of the Italian Renaissance. As with his Gothic style, Goodridge in his Neo-Classical work had started to layer sources and periods and it was a layering that continued to develop in his Greco-Roman architecture of the 1830s and would eventually lead to the eclectic style of his later works.

¹ Beckford, W., *Vathek*, 1816 English translation, pp.5-7.

² The most extensive investigation of Beckford's garden in Bath is the Dubois Landscape Survey Group, *Beckford's Tower, A Survey of the Landscape*, unpublished work commissioned by the Bath Preservation Trust, rev. edition, March 1994, in the collection of the Beckford Tower Trust. For discussion on Beckford's Landscape garden at Lansdown see, Marr, A., 'William Beckford and the Landscape Garden', in Ostergard, ed., *William Beckford*, op. cit., Chapter 8, pp.136-153, Châtel, L., 'Landscaping Utopias: Beckford's Gardens and the Politics of the Sublime', *William Beckford and the New Millennium*, AMS Press, New York, 2005, pp.213-247 and Bishop, P., 'Beckford's Walk', unpublished document in the collection of the Beckford Tower Trust, undated.

³ These three description are English, E., *Views of Lansdown Tower*, Bath, 1844, Redding, C., *Memoirs of William Beckford of Fonthill, Author of 'Vathek'*, 2 vols., 1859, and Venn Lansdown, H., *Recollections of the Late William Beckford*, 1893.

⁴ To see the division of Beckford's garden following his death and subsequent developments on the land see 1st Edition, OS Somerset Map, 1888, sheet VIII.13, Somerset Record Office.

⁵ The text and illustrations were prepared for publication in February 1844 but it was not actually published until after Beckford's death in May of that year.

⁶ English, *Views*, op. cit, p.1.

⁷ Ibid, pl.2.

⁸ For the most comprehensive history of the Picturesque see Hussey, C., *The Picturesque: Studies in a point of View*, 1927, rev. edition, Frank Crass, London, 1967, and for the development of the Picturesque from the English tradition of country tours see Andrews, M., *The Search for the Picturesque: Land, Aesthetics and Tourism in Britain 1760-1800*, Scholar Press, 1989. See also Watkin, D., *The English Vision: The Picturesque in Architecture, Landscape and Garden Design*, John Murray, London, 1982. The most extensive investigation into the ideas and philosophies surrounding the Picturesque and its place in the aesthetics of Neo-Classicism in the late eighteenth and early nineteenth centuries is Ballantyne, A., *Richard Payne Knight: Architecture, Landscape and Liberty*, Cambridge, 1997.

⁹ Price, U., *Essay on the Picturesque*, 1797, Vol.ii.

¹⁰ Ibid.

¹¹ Ibid.

¹² This theory is first stated by Watkin, D., *Thomas Hope 1769 – 1831 and the Neo-Classical Ideal*, 1968, p.142 and referred to again by Woodward, C., ‘H. E. Goodridge in Bath: The End of the Terrace and the rise of the Villa’, *The Picturesque in Late Georgian England*, Arnold, D., ed., 1994, p.59.

¹³ For the Fonthill landscape see Marr, op. cit., and Thacker, C., *Building Towers, Forming Gardens. Landscaping by Hamilton, Hoare and Beckford*, St Barnabas Press, London, 2002.

¹⁴ Hamilton Libraries, Sale Catalogue, op. cit., 6th days sale, lots 1341 & 1342, both annotated by Beckford. It is possible that Beckford was acquainted with Payne Knight as he also owned a copy of Payne Knight’s *A Discourse on the Worship of Priapus*, 1786, (6th days sale, lot 1340), which was privately published in a very small quantity and largely only distributed amongst the authors friends; see Ballantyne, A., op. cit., Chapter 4.

¹⁵ On Burke see Ballantyne, op. cit., pp.79-85 and Mitchell, W. J. T., “‘Eye and Ear’”, Edmund Burke and the Politics of Sublimity’, *Iconology: Image, Text and Ideology*, 1986, Chapter 5, pp.116-149.

¹⁶ Locke, John., *An Essay on Human Understanding*, 4th edition, 1700, book ii, chapter xxxiii, ‘of the Association of Ideas’. On Locke and the Association of Ideas see Archer, J., ‘The Beginning of Association in British Architectural Aesthetics’, *Eighteenth Century Studies*, vol. 16, 1983, pp.241-264, Kallick, M., *The Association of Ideas and Critical Theory in Eighteenth Century England*, Mouton & Co. The Hague, 1970, and Tuveson, E. L., *The Imagination as a Means of Grace: Locke and the Aesthetics of Romanticism*, University of California Press, 1960.

¹⁷ Considering his education and interest in philosophy if Beckford was influenced by either of these two writers it was most likely to have been Payne Knight and in particular his *An Analytical Inquiry into the Principles of Taste*, of 1805.

¹⁸ English, *Views*, op. cit., p.2.

¹⁹ Ibid.

²⁰ Ibid.

²¹ Ibid.

²² Venn Lansdown, op. cit, p.24.

²³ Ibid.

²⁴ Ibid.

²⁵ Ibid, p.5.

²⁶ Ibid, p.22.

²⁷ For collection of Venn Lansdown watercolours see *Victoria Art Gallery, Bath, Concise Catalogue of Paintings and Drawings*, Bath Museums Services, 1991, pp.67-69. On Venn Lansdown see Millington, J., 'Henry Venn Lansdown 1804-1860', *The Beckford Journal*, vol.11, 2005, pp.20-29.

²⁸ Bankes, W., 'Account of his Surreptitious visit to Fonthill', 23 Dec 1811, *Beckford Journal*, Vol. 1, 1995, pp.47-50.

²⁹ Venn Lansdown, op. cit., p.23.

³⁰ On returning to Fonthill from a visit to Bath in 1817 Beckford wrote to Franchi complaining about the spinsters and widows and stating that the city was a 'paradise of idlers and corpses', Beckford To Franchi 25 September 1817, in Alexander, B., ed., *Life at Fonthill*, 2006 reprint, p.197.

³¹ English, Views, op. cit., p.4.

³² Venn Lansdown, op. cit. p.26. The arch is also mentioned by English, Views, op. cit., p.4, but is not mentioned by Cyrus Redding.

³³ Ibid, P.27.

³⁴ Ibid.

³⁵ English, op. cit., p.2.

³⁶ Complete set of Bath Directories is in the Bath Record Office.

³⁷ No. 6 Woodland Place has a coach house and stable constructed under the building and accessed from the west side of the house, which is the only known one of this kind in a Bath.

³⁸ The deed between the Earl of Darlington and James Goodridge concerning the land at Woodland Place dated 25 March 1825 notes that plots 1-3 on the attached plan (actually houses 4, 5, and 6 Woodland Place) were already under construction and that permission to build on plot 4, where 1-3 Woodland Place was eventually built had been granted. Deeds in private collection.

³⁹ Woodward, C., 'Aerial Boudoirs of Bath', *Country Life*, September 4 1997, pp.68-71.

⁴⁰ Mowl, T., 'The Williamane: Architecture for the Sailor King', *Late Georgian Classicism*, Georgian Group, 1988, and Woodward, 'H. E. Goodridge in Bath', op. cit.

⁴¹ Drawn on counterpart lease skins, some of these designs are leases for ground rent lessees who require the approval of the estate architect for the design. Others are for properties that the lease requires the estate architect actually to design the building. For more details see Rowe & McBride, *Beyond Mr Pulteney's Bridge*, op. cit., pp.37-48.

⁴² Collection of Lord Barnard, Raby Castle.

⁴³ See Forsyth, *Bath*, op. cit., p.197.

⁴⁴ Jackson suggests the octagonal plan is possibly derived from the Tower of the Winds; see Jackson, op. cit., p.110.

⁴⁵ Discussed in Chapter 1.

⁴⁶ For Thomas Barker and Doric House see McCallum, I., *Thomas Barker of Bath; The Artist and his Circle*, Millstream Books, Bath, 2003.

⁴⁷ In the engraving by W. H. Bartlett for John Britton of Bath viewed from southeast [fig.99] the original Smallcombe Villa can be seen in the foreground on the right, with views out over the downs. Smallcombe Villa is now called Oakwood, see *Oakwood: A Villa Garden*, Bath Preservation Trust, 1988, and Forsyth, M., 'The Conservation of a Regency Italianate Villa and Landscape Garden', Schmidt, L., ed., *Looking Forwards – The Country House in Contemporary Research and Conservation*, Cottbus, 2001.

⁴⁸ *English Landscape Scenery, Forty-eight coloured engravings by Theodore Fielding after oil paintings by Benjamin Barker*, Clarks of Bath, 1824.

⁴⁹ For Barker and his Landscape views see *Oakwood*, ibid, pp.5-6 and 9-14.

⁵⁰ OS Somerset, 1886, sheet XIV.6.17, Bath.

⁵¹ At an unknown date the top storey of this tower was demolished, and has recently been rebuilt to a design that includes the carved friezes derived from the Four Winds.

⁵² The date of the removal of the conservatory is unknown but it was possibly at the same time as the removal of the upper story of the corner tower.

⁵³ Goodridge would go on to use a similar arrangement on the domed roof of one of his variant design for the Hamilton Mausoleum.

⁵⁴ A current plan of the ground floor of Montebello was unavailable, but using the footprint of the building visible in the 1886 OS map of Bath, and the description of the rooms as itemised in the 1983 sale particulars for the property a basic outline of the ground floor plan can be visualised. Bathwick Grange sale particulars, Halletts, Bath, sale by auction on 14 April 1983, copy in private collection.

⁵⁵ For Downton see Rowan, A., 'Downton Castle, Herefordshire', *The Country Seat: Studies in the History of the British Country House presented to Sir John Summerson*, London, 1970.

⁵⁶ For the planning of Downton and the building influence on Picturesque architecture see Ballantyne, op. cit., Chapter 8, pp.240-280. Cronkhill was also essential to the development of the Picturesque villa, establishing the projecting gables, open loggias and tall round-headed windows that would be the form that defined the Italianate villas of the 1830s and 1840s. In particular Nash at Cronkhill introduced the round or corner tower derived from the classical ruins and rural architecture of Claude's paintings. For Cronkhill see Tyack, G., 'Cronkhill, Shropshire', *Country Life*, vol. 198, no. 8, Feb. 19 2004, pp.62-67.

⁵⁷ See Ballantyne, op. cit., pp.269-71.

⁵⁸ There was no single publication dedicated to Downton that Goodridge could have known the house from, but the most likely source of his awareness of Downton would have been the views of the Castle published in Neale, J. P., *Views of the Seats of Noblemen and Gentlemen*, 2nd series, London, 1826.

⁵⁹ See Watkin, D., 'The Reform of Taste in the Country: The Deepdene', in Hewat-Jaboor & Watkin, *Thomas Hope*, op. cit., Chapter 12, pp.219-235.

⁶⁰ Ibid, p.222.

⁶¹ Ibid, pp.219-263, and Watkins Catalogue entry in the same work, no.106, '21 Illustrations of the Deepdene', pp.449-471.

⁶² The manuscripts of Britton's *History of the Deepdene* are in the RIBA and the Minet Library, Lambeth, see ibid.

⁶³ For Britton at the Literary and Scientific Institution see Chapter 2 of this work, p.45.

⁶⁴ OS Somerset, op. cit.

⁶⁵ Goodridge, A. S., 'Memoir', op. cit., p.5.

⁶⁶ Peach, R. E. M., *Street Lore of Bath*, 1893, p.96.

⁶⁷ Jackson, N., op. cit., p.113.

⁶⁸ Both reproduced in Book II of Palladio's *Quattro Libri*.

⁶⁹ Goodridge, A. S., 'Memoir', op. cit., p.5.

⁷⁰ This was when Soane recorded meeting Goodridge concerning Hardenhuish House which will be discussed further in this chapter.

⁷¹ See Gemmet, R. J., introduction to the 2006 revised edition of Beckford's *Dreams, Waking Thoughts and Incidents*, Nonsuch, 2006, pp.9-34 and Billi, M., 'Dreams, Waking Thoughts and Incidents: Beckford's Grand Tour as a Personal and Cultural Rite of Passage', *The Beckford Journal*, vol.8, 2002, pp.6-10.

⁷² Beckford, W., *Italy; with Sketches of Spain and Portugal*, 2 vols., Richard Bentley, London, 1834.

⁷³ For Hardenhuish see Pevsner, N., *Wiltshire*, rev edition, 1975, Penguin, London, p.264.

⁷⁴ Sir John Soane Museum, Transcription of Soane note books, Vol. 11, 1820-22, Book 166, p.62.

⁷⁵ See Sir John Soane Museum, transcriptions of Soane Notebooks, vol. 13, 1829-31, p.37, Mon 21 September 1829.

⁷⁶ Ibid, Vol. 13, 1829-31, p.37.

⁷⁷ Soane Office Day Book, 1829, p.151-156.

⁷⁸ Ibid, see also Soane Accounts Journal, No.6, 6 April 1813 – December 31 1839, f.161.

⁷⁹ Ibid, Drawing SM4/3/14.

⁸⁰ Dean, P., *Sir John Soane and the County Estate*, Ashgate, London, 1999, Gazetteer, p.196.

Chapter 5

A Bishop's Palace and a Catholic Cathedral: Goodridge and Monumental Classicism

If the 1820s had been a period of learning, self-discovery and romantic landscapes revealed by Beckford, the 1830s were to Goodridge a time of bold ambitious projects that saw his Greco-Italianate Picturesque becoming monumental Neo-Classicism. Throughout the decade Goodridge's Neo-Classical work would run parallel with the development of his Gothic Revival style, and both would centre on the design of large-scale buildings with great symbolic purpose. This chapter will discuss the role Goodridge played in the re-birth of Catholicism in Bath, and the re-invention of Catholic architecture in England. It will also reveal how the use of Roman forms that Goodridge introduced at Cleveland Bridge and Montebello became more overt as his Neo-Classical style developed, revealing a conscious blending of forms from different historical sources to create an architectural style suited for the modern age he lived in.

At a time of great religious change following the emancipation of Catholicism and the growth of Ecclesiology, the move back to building new churches in the Gothic style was growing in strength. The monumental classicism of the Greek Revival was weakening in the face of architects using the Gothic to reclaim a symbolic ancient British past. The antiquarian publications of John Britton and John Carter's writings in the *Gentleman's Magazine* offered historic facts which, when combined with the romantic myth of the chivalrous middle ages as depicted in the popular novels of Walter Scott, created an image of medieval Britain that early nineteenth century society sought to associate itself with. The impact of the Gothic Revival would increase with publications such as A. W. N. Pugin's *True Principles of Pointed or Christian Architecture* (1841) seeking to enhance the strength of the church, the Catholic Church in particular, by the correct use of the Gothic style. But Goodridge, in his designs for Prior Park in Bath and the Church of the Twelve Apostles in Bristol, made a bold statement about the use of classical architecture by the Christian church. It was a move that would have lasting effects on the work of one of the greatest Greek Revival architects, Harvey Lonsdale Elmes, and

would ensure that Goodridge's place in the history of nineteenth-century Neo-Classicism would be for more than just Lansdown Tower.

A Palace for a Bishop

Following Beckford the second client to be of greatest influence upon Goodridge's career was the forceful, sometimes controversial but truly visionary Catholic Bishop Peter Augustine Baines.¹ Like Beckford Baines had 'a power of fascinating all who approached him' and like Beckford such a well educated, travelled and ambitious visionary would have provided the environment of vision and creativity that Goodridge appears to have thrived in.² Bryan Little could easily have been writing about Beckford when he claimed that

'With his love of music, ceremonial, and classical architecture he would have been more at home, in a catholic country, as a South German Prince bishop or as an Italian Renaissance Cardinal in some elegant villa in the Alban hills'.³

The similarities between the two men were perhaps what kept Goodridge working with both for so long, and provided him with the opportunity to design unrestricted by financial considerations and therefore to the full potential of his ideas.

While Beckford's building projects revolved around how he wished to view the world and the world to view him, Baines was equally intent on creating an image for the world to see. However, unlike Beckford, it was about more than his own image and identity. Baines was on a mission from God, a mission to pull the Catholic Church in the west of England out of the shadows. His partner in bringing a Catholic renaissance to Bath was Goodridge.

It is perhaps a reflection on Goodridge's own personality and interests that he was able to work successfully with two men of such strong personalities and ambitions and still produce designs that show a clear development of his own architectural ideas and intentions. Baines' ambitions for the Catholic Church, like Beckford's ambitions for himself, offered Goodridge the opportunity of designing in his preferred style, on a grand scale and with little or no consideration of financial implications. If Lansdown Tower would dominate the northern slopes of Bath, at Prior Park Baines provided Goodridge with the opportunity to have a building of his own design dominate the

southern hills of the city. More than that, it also presented the opportunity to build Monumental Classicism and on the same site that John Wood the Elder, Bath's greatest 18th century architect, had perfected Palladianism in the city nearly 100 years earlier.⁴

Bath in the nineteenth century became significant in the story of post reformation Catholicism in England due to the presence of Baines and his insistence on making the city the centre of the Western District.⁵ Bath had been the home of a Benedictine mission run from The Bell Tree lodging house from around 1700.⁶ As a spa resort the city presented the perfect opportunity for Catholics to meet together prior to the 1778 first Catholic Relief Act which permitted Catholic worship without causing too much attention being drawn to them. Catholic worship remained small in scale, but in 1786 the mission in Bath moved out of the lodging house, which no matter how openly acknowledged or organised still had echoes of clandestine meetings, and into a chapel on Corn Street.⁷ In 1809 the old Theatre Royal building on Old Orchard Street became available and was purchased by the Catholic mission.⁸ The growth of Catholicism was by this time steadily on the increase with a 'mere handful' of Catholics in the city during in the eighteenth and early nineteenth century becoming a recorded 500 by 1813.⁹ The increase in congregation further supported the need to move out of meeting in private homes, and into a chapel that could provide both the space and the necessary arrangements for ceremonial worship.

As previously discussed, Goodridge's first encounter with Baines was in 1817-18, when Baines commissioned John Lowder to undertake the alterations to the Orchard Street Chapel, including the construction of the new chapel at the rear of the building, possibly designed by Goodridge. Having moved to Bath from Ampleforth where Baines was said to have been responsible for the design of the classical wings of the original house, the young priest was intent on changing the perception of his Catholic congregation through the environment they inhabited.¹⁰ He immediately set about visiting other chapels in the city for inspiration. In his journal Baines records visiting St Mary's Chapel, Queen Square, built by John Wood the Elder in 1735 and comments on its position and beauty.¹¹ His admiration of St Mary's is appropriate considering he would eventually purchase Wood's Prior Park. The journal also lists the objects he bought not just for the chapel but for his own accommodation as well, including candlesticks, porcelain and large amounts of furniture.¹² Such purchases established immediately

Baines' ability to spend freely in an attempt physically to construct an image of the church through a display of wealth and taste. Such an image would be symbolic of the Chapel's strength in the face of persecution. The problem was the location of the chapel, because even though it was a well-known venue owing to its previous life as the Theatre Royal, Old Orchard Street remained slightly hidden away down a side street in the city. Baines was insistent on doing all he could to make Bath aware of the Catholic presence in the city and in purchasing Prior Park he could not have chosen a more prominent and visually striking way to go about it.

What was to be most influential upon Goodridge's designs for Prior Park was the scale of Baines' ambitions for the site. As early as 1814, three years before he moved to Bath, Baines had written to the Prior of Downside concerning his belief that a seminary and new college should be established at Downside he even drew out his own plans and enclosed them for the Prior to view.¹³ Even then, however, Bath was really the preferred location for the college, because he was aware that the city would provide a far higher profile for the establishment. Of the four Catholic districts in England, the Western District was the only one without its own seminary, and Baines regarded this obvious need as the means through which the strength of the Western District could be illustrated. The conflict between Baines and Downside has been reviewed in light of the subsequent building work executed by Goodridge there for the school and as pointed out previously, in spite of this conflict, Baines was still the first person contacted for advice concerning architectural style.

At this time, though called Bishops, the heads of the four Catholic districts were actually Vicar Apostolics and in 1823 Baines had been made assistant to Bishop Collingate, the Vicar Apostolic of the Western District.¹⁴ Baines had become interested in the possibility of purchasing Prior Park estate as early as 1817, but it was not until his return from two years in Rome, when the estate was once again for sale that the opportunity arose to implement his ideas for the seminary and college.¹⁵ Prior Park estate held great Catholic associations historically as it was once part of the Benedictine Priory. In 1828 Baines had plans of the existing house drawn up so that he could study them in preparation of making an offer to purchase.¹⁶ According to A. S. Goodridge this was also the earliest date of drawings by his father for the mansion, so it can be assumed that it was to Goodridge that Baines immediately turned when his dreams of

Prior Park began to look more realisable.¹⁷ It was therefore probable that as early as 1828, even before the purchase had gone ahead, Baines and Goodridge had discussed what alterations to the existing mansion could be made to turn it into the college, seminary and headquarters of the Western District.

The house was sold to Baines in 1829 and the importance of this year cannot be underestimated.¹⁸ It was the year the Act of Catholic Emancipation was passed and Baines was promoted Vicar Apostolic of the Western District. His new position made it possible for him to celebrate the emancipation of Catholics in England with a grand gesture. In purchasing Prior Park he could not have found a property more magnificent or more visible. What Baines had the opportunity to do was fulfil a desire to create not just a seminary and college, but attempt to build a Catholic university. 1829 was also the year Goodridge visited Italy himself, putting him and Baines in Rome during the same year.

Baines idea for a Catholic university had been established in 1814 with his wish for the seminary and college at Downside.¹⁹ The idea turned grander in 1829 with the purchase of Prior Park and by 1834 he was openly campaigning for it to be called a university.²⁰ At a time when Catholic students were prevented from going to Oxford or Cambridge, Baines clearly saw the opportunity to enable Catholics to take their full place in society at all levels, both in worship and in education. It was a desire of his that would continue throughout his life and only end when full provision was made at Oxford and Cambridge to minister to Catholic students.

Baines turning to Goodridge would seem natural considering he had recommended him to the Abbot at Downside some years earlier. However, Baines' choice of Goodridge and his continual use of him at Prior Park, then at the Church of the Twelve Apostles in Bristol and at the new catholic church in Lyme Regis, also has much to do with Baines' own ideas about architecture.

Baines' years spent in Rome had instilled in him a great love for the triumphant style of Roman architecture and in doing so a dislike of Gothic that most English church builders in 1829, in particular Catholic church builders, were turning to.²¹ Baines even gave up 'Grecian campaniles' in favour of the architecture of Rome, so great was the

impact of the city upon him.²² His reaction to St Peter's, which was 'like another world, not earth, nor yet quite heaven, but nearer the latter than the former' would have great impact upon Goodridge's designs for Prior Park.²³ In contrast, on returning to England and seeing St Paul's (which he toured in just six minutes) Baines likened it to only a 'pretty church or mausoleum' when compared to St Peter's, 'Christianity's mighty shrine'.²⁴ Immediately after Baines returns to Bath he purchases Prior Park and Goodridge draws up his plans.

Goodridge was therefore given by Baines the task of bringing Rome to Bath. His challenge was to create something that would harmonise with Wood's masterpiece, but not be subservient to it. He also had to make his design good enough to rival the symbolic home of Protestantism in Bath, the Abbey Church. Bath Abbey, late Gothic in date and one of the last English abbeys to be completed prior to the Reformation, stood on ground that could be seen as the rightful home of the Catholic mission in Bath before Protestantism had expelled them.²⁵ Prior Park, a site that was also once Benedictine priory lands, had equal historical significance and building a Catholic College there sent a powerful message to the rest of Bath. Not only was Catholicism coming out of the shadows, it was doing it on the one site all the city could see with as much pomp, ceremony and confidence as possible. Therefore, in 1829 when his plans for alterations to the mansion house would have been being prepared, Goodridge was designing not just a college, seminary and headquarters for the Western District, but a statement in stone about religious liberty. It is interesting that Baines choose a non-Catholic architect to undertake this task, but it was no doubt Goodridge's non-conformist Protestantism that enabled him to reject the Gothic when designing both Prior Park College and the Church of the Twelve Apostles in Bristol.

Even though the initial works undertaken would not have been hugely noticeable from the city, the reaction of the protestant congregation of the Abbey Church clearly shows the success of Baines' ambitions. On 8 May 1830, mere days after Baines had moved into Prior Park, he writes to Father Brindle informing him that Dr Moysey at Bath Abbey Church had held a visitation a few days before and had 'expressed his terror at the "immense establishment" which was rising before them and exhorted the clergy to redouble their zeal'.²⁶ This was not merely Baines seeing what he wanted to see in the drama of the protestant reaction to the alterations at Prior Park, the *Bath Chronicle* also

reported on the same incident a few days later, noting that ‘the formation of a Roman Catholic Establishment in this very neighbourhood’ had led the Abbey congregation to call ‘for increased vigilance on the part of the Ministers of the Church to counteract its influence’.²⁷ Such a dramatic reaction would have pleased Baines, and reaffirmed the need to strike harder by making the already grand Prior Park even more monumental.

The mansion Goodridge was faced with at Prior Park was the influential Palladian country house constructed for Ralph Allen in 1737 to the designs of John Wood the Elder, although Wood had left the project when only the basement level had been completed, and it was Richard Jones, Allen’s clerk of works, who then completed the mansion and wings [fig.109].²⁸ The main house was four storeys in height including basement and attic and was flanked by two wings one and half storeys in height both with central cupolas. The east wing was the servants’ quarters, the west a stable block. Joining the wings of the main house was an arcaded corridor with two-storey square pavilions.²⁹ By 14 October 1830 alterations to the house were underway and the *Bath Chronicle* reported that ‘...upward of one hundred men are daily occupied on these works’.³⁰ The Wood chapel in the main house had by this time already been converted for Catholic worship and a new black and white marble altarpiece and surrounding tabernacle had been erected.³¹ Alterations to the main house also included the formation of a new library, but the bulk of Baines’ new work was concentrated in the two wings of the mansion.

Baines’s plan was to create two colleges in the wings of the building to cater for the different aspects of the establishment. In the east wing St Peter’s college would be the lay college, while in the west wing St Paul’s college would be the seminary and cater for higher-level ecclesiastical students. Work immediately began on St Peter’s college while the students of St Paul’s moved into the newly fitted-up main mansion. Work to St Peter’s consisted of the addition of an extra storey to the east wing and the building of a central clock tower with a copula, and the single storey extension of the basement to the south.³² Research undertaken in 1995 by Jane Root and Ferguson Mann Architects has shown that the first phase of the east wing alterations, including the raising of the central pavilion and the copula, was undertaken by the Salisbury architect and surveyor John Peniston and his son George during 1831.³³ Whilst no documentary evidence exists to show the Penistons were also responsible for the extra storey added to

the east wing, the same research offers a persuasive argument that this was the case.³⁴ Similarly there is no evidence to confirm that the Penistons were also responsible for the single-storey extension of the basement to the south of the east wing, although this second phase of work has been dated to being contemporaneous to the construction of the garden front steps of the main mansion in 1834.³⁵ Internally the east wing was adapted to have teaching rooms and dormitories, as well as a theatre in the pavilion at the west end of the wing. The removal of the west end pavilion roof to become part of the raised central pavilion of the east wing has also been noted as suggestive that the Penistons were also responsible for some of the internal alterations.³⁶

While it is clear the Penistons were largely responsible for the 1831 phase of alterations to the east wing, there is no evidence that Goodridge was responsible for the second phase, however, a plan of Prior Park attributed to Goodridge and sold at Sotheby's in 1984 could suggest that he was involved with work on the east wing [fig.110].³⁷ The plan shows all four storeys of the main mansion as adapted for Baines' new use, it also shows all the alterations to the east wing, including the extra storey, the raised attic and plans for the copula of the central pavilion, and the extension of the basement to the south. Although undated the noticeable lack of the inclusion of St Paul's college in the west wing would make it possible to date this drawing to the first 1829-31 phase of work. However, as it shows the basement extension to the south of the wing, which has been suggested to date from 1834, it could either alter the dating of that extension to 1831, or date the drawing to 1834. Where the confirmation would lie is in the attribution of the drawing to Goodridge. Unsigned and undated, if by Goodridge this drawing would show he must have been involved with the alterations to the main mansion and possibly to parts of the east wing as well, as it would have been unlikely he would have recorded the altered buildings in so much detail unless he had been involved with the work.³⁸ The drawing style appears to relate quite closely to those Goodridge produced for his first scheme for the Hamilton Mausoleum in 1841 [figs.184-6] further reinforcing the possible attribution of the drawing to him.

The situation is made more complex however, by comparing this drawing attributed to Goodridge of the mansion and east wing, to one depicting the entire north elevation of Prior Park including both wings, that is in the Bath Central Library Hunt Collection, and has been attributed by Root and Ferguson Mann to Baines' nephew, the Revd. James

Baines [Fig.111].³⁹ This drawing illustrates steps leading down from either side of the mansions north front portico and the design for a new continuous arcade or cloister running the length of the space between the two wings on a lower terrace north of the original John Wood arcade. The attribution to James Baines had been made following evidence that he produced a drawing of the façade of the house for his uncle to take with him to Rome and reinforced by the perspective of the cloister appearing to be the work of an inexperienced draughtsman, which James Baines at age 21 would have been in 1834 when it is suggested this drawing was made.⁴⁰ Comparison of this drawing to the Sotheby's one attributed to Goodridge shows some strong similarities, in particular the perspective handling of the east wing. It could be suggested that the knowledge of the Sotheby's drawing confirms an earlier attribution of the Hunt Collection drawing to Goodridge, which the Root and Ferguson Mann report had dismissed by pointing out the Hunt drawing was probably by James Baines. The addition of a copula to the west wing in the Hunt drawing in the form of the Choragic Monument of Lysicrates would therefore revert back to being a proposal by Goodridge rather than the possible influence of his work at Lansdown Tower and The Church of the Twelve Apostles in Bristol had upon James Baines.⁴¹

If by Goodridge the 'inexpert draughtsmanship' that the perspective of the new proposed arcade in the Hunt drawing shows could suggest that it was not a finished presentation drawing as the Sotheby's one appears to be, but rather a preliminary proposal for additions to both the west wing and the north front as a whole. It also seems more likely that Goodridge was proposing to add a copula to the west wing, which he was already making alterations to, rather than the young James Baines. As later in this chapter will show, Goodridge was working on his designs for the Twelve Apostles in Bristol during 1832-34, contemporaneous to when the Hunt Collection drawing has been dated from, and as it was a form already in his mind it would not be surprising to find that Goodridge was simultaneously applying the Lysicrates monument to both the Bristol building and Prior Park. The Lysicrates monument copula was also repeated by Goodridge in his chapel design for Prior Park, most probably worked up 1834-5 and exhibited at RA in 1835, which will be discussed later in this chapter.

The Sotheby's drawing if by Goodridge would suggest that he was involved with the east wing alterations even though there is no documentary evidence to prove it,

especially when considering he had worked with Baines since the first survey drawing of 1828, and the similar lack of evidence that exists for several of Goodridge's other building projects. The alterations to St Peter's in the east wing were completed by the end of 1831 and it was perhaps at that point that the work began on St Paul's. To convert the west wing, originally the stable block, into St Paul's college it was raised by two storeys, the internal stable fittings were removed and the building was altered to hold dormitories and teaching rooms, and a theatre [figs.112].⁴² The alterations to the entrance hall, the staircase and the new theatre of the west wing are the only works where documentary evidence of Goodridge's involvement can be found, including a drawing by him for the theatre.⁴³ If it were by Goodridge the Hunt Collection drawing, with the Lysicrates copula, could suggest that further additions were being proposed to the west wing, perhaps to make it balance with those of the east, something that Goodridge's far more grand last design for the alterations of Prior Park and the new chapel would reinforce. What is apparent in all of these alterations is that Baines was not only wishing to extend and alter the buildings to provide adequate provisions for the students at the College, he was also intent on enlivening the rooflines of the buildings and adding to the north front, highlighting its grandeur and emphasising what would be the most noticeable elements of the buildings when viewed from the city below.

By 1833 the expense of the alteration at Prior Park had already become cause for concern among Baines colleagues, and their reactions to his spending show another instance of him and Beckford bearing striking similarities.⁴⁴ In September 1833 Rev. T. Burgess summed up Baines' attitude to the building in a manner reminiscent of Beckford's critics when building Fonthill Abbey,

‘The Bishop is incomprehensible on the subject of expense. He trusts providence in a manner that seems to me rashness ... he goes on as if money and stones came from the same quarry’.⁴⁵

Like Beckford, Baines saw the end result was worth the expense and possible financial insecurity that such costly renovations risked. While the financial implications of Baines's building projects would ultimately result in Goodridge's final grand design for the site never being built, in 1834 it presented him with the flexibility and freedom in his designs that he had perhaps grown too used to after having Beckford as a client. It gave him the freedom to design when the greatest restriction was that of the site, not the budget.

Wood the Elder's north front at Prior Park had always been intended to present Bath with the possibilities of modern design and the glory of Bath stone during the mid-eighteenth century.⁴⁶ The Corinthian portico provided Allen with a triumphal balcony from which he could oversee a city literally growing before his own eyes, made entirely out of stone from his mines.⁴⁷ Wood's own description of the mansion and portico in his 1742 *Essay Towards a Description of Bath* must have been known by Baines, whose interest in Wood also included the now demolished St Mary's Chapel in Queen Square. Goodridge too must have been aware of Wood's writings about the mansion as he owned a copy of Wood's *Origin of Building* (1741), and it would be highly unlikely that any architect in Bath would not own a copy of Wood's *Essay Towards a Description of Bath* (1742). Wood himself acknowledged that though Wanstead House in Essex, designed by Colen Campbell, provided the model for Prior Park, his Corinthian columns on the portico were purposely six inches larger in diameter than those at Wanstead, and by openly celebrating this it was as if Wood was trying to make himself, and the house, greater than the original source of inspiration.⁴⁸ Wood wanted the grandeur of the north front at Prior Park to be as large and as obvious as possible when seen from the city, and Goodridge also took advantage of the visibility of the garden elevation.

To add to the existing theatricality of Wood's Corinthian portico a two-part staircase was added to the north front with terraces to further draw the eye up from the landscape towards the house [fig.113]. The function of the steps was not purely visual, they were to be the stage for the Corpus Christi ceremony held at Prior Park every July. The procession of the ceremony would progress along the lower terrace, ascend the sweeping curve of the lower double-staircase flight, and then climb the single flight to the mansion portico. It was an event of great importance and ceremony and the route of the procession made it clearly visible to onlookers in Bath. There is a noted lack of evidence that can confirm who was responsible for the design of the steps. The research by Jane Root and Ferguson Mann Architects refers to the attribution of the steps to Goodridge coming purely from A. S. Goodridge's reference in his Memoir to his father having been responsible for 'The present flight of steps to the grand portico of the theatre', as misleading, pointing out he was more likely referring to the south entrance of the west wing where H. E. Goodridge's theatre was located, and suggesting that it

was Baines and his nephew James Baines who actually designed the steps.⁴⁹ However, there is similarly no evidence to confirm that either of the Baines' designed them, and the discovery of a further reference by A. S. Goodridge to his father designing the steps that was unacknowledged by Root and Ferguson Mann, provides far stronger evidence to confirm Goodridge's authorship.

In 1906 A. S. Goodridge published in the *RIBA Journal* an article claiming his father's authorship of the Prior Park steps in which he offers insights into the design.⁵⁰ In this article A. S. Goodridge refers to his father having 'often spoken of this flight of steps to me in after years' and goes on to refer to a working drawing of the lower section of the steps, 'from the lower to the upper terrace' by his father that had been 'set out and figured for the builder'.⁵¹ By studying this and other drawings by his father for Prior Park, including the 1828 survey of the building before Baines had purchased it, A. S. Goodridge then states that it was clear that the 'upper part was first carried out by him [H. E. Goodridge], and afterwards the lower part', reinforcing this by stating that 'This is also allowed by those now occupying the building'.⁵² That A. S. Goodridge spent time researching the steps, refers to original plans made by his father and then goes to the length of drawing out his own plan to illustrate this article published for other members of the RIBA, offers far more substantial evidence than has previously been acknowledged that H. E. Goodridge was responsible for the design of the steps.

A. S. Goodridge purposely drew particular attention to the fact that the horizontal upper terrace, which runs the length of the mansion and two wings, was not broken by the insertion of the staircase, yet neither was the vertical unity of the staircase sacrificed to this landscaping. Rather the section of terrace was treated instead 'as a paved landing'.⁵³ He obviously felt the need to point this out as it clearly illustrates his fathers understanding of the significance of both the structure being built and the landscape it is within. This understanding is clearly seen in the way that the staircase matches the curve of Wood's arcades while taking advantage of the natural landscape to form terraces.

Bryan Little in his description of Prior Park likens the Goodridge steps to the Spanish Step in Rome, and whilst in terms of impact and grandeur such a comparison is understandable, when considering detail and forms it lacks conviction.⁵⁴ However, the

true Italian, or more directly Roman influence upon Goodridge's Neo-Classicism at Prior Park was in his designs for a domed Corinthian chapel made around the same time as the step were built. However, before this chapel is discussed the emergence of Goodridge's Greco-Roman style at the Church of the Twelve Apostles must be introduced.

The Church of the Twelve Apostles

Shortly after Goodridge was employed by Baines to turn Prior Park into a Bishop's palace and England's only Catholic university, he was also commissioned to embark upon an ecclesiastical project that for many architects would have been the highlight or greatest challenge of their careers, the design of a new church intended to become a new Catholic cathedral. While executing the alterations and enlargements at Prior Park, and perhaps considering the possible design of the chapel there, he was also embarking on another grand scheme intended to propel Catholicism out of the shadows, this time in Bristol.⁵⁵ The Church of the Twelve Apostles, which became known as the Catholic Pro-Cathedral, was Goodridge's greatest failed project [fig.114]. Unlike the chapel at Prior Park or the Hamilton Mausoleum, Twelve Apostles was part built. The remains of it that exist today are a poor indication of just how significant the completed building would have been, and as such it stands as 'one of England's architectural tragedies'.⁵⁶

Very few records of the Twelve Apostles survive but much of the information regarding its conception and execution is recorded by a priest who was based at the Pro-Cathedral from 1846 until 1928. Monsignor Canon Arthur Russell sent his recollections of the Bristol Catholic mission to Bishop Burton in 1917, and his manuscript is preserved in the Clifton Diocesan Archives. It is from this manuscript, and the interpretation of it by John Cashman, that most of the information on Goodridge's building can be found.⁵⁷

If Bath was the centre of the Catholic renaissance in the Western District, where it was to be brought out of the shadows by a master image maker like Baines, Bristol was the city most in need of a building in which to minister to a rapidly expanding Catholic congregation. During the 1820s and early 1830s a large influx of Irish immigrants saw the already substantial Bristol Catholic congregation swell to greater proportions. The

need for a notable Catholic mission in the city, with a large church or future cathedral, suited Baines' ambitions for the Western District to be the embodiment of a strong and symbolic Catholic presence. As Vicar Apostolic it would be towards Baines that any priest wishing to embark on a large building project would turn for both permission and architectural advice.

In December 1830 John Tilladam, a Catholic Gentleman from Bristol, purchased a parcel of land in Clifton for £1,500.⁵⁸ Tilladam was acting on behalf of Father Edgeworth, a Franciscan who it has been suggested was uncertain of the reaction he would receive when the Catholic purchase of a large piece of land became known and therefore asked Tilladam to act on his behalf.⁵⁹ Highly regarded by Baines, Edgeworth had received permission to establish the Catholic mission in Bristol and by March 1831 when the land was finally secured, it is highly likely that Baines had already advised Edgeworth on what form a Catholic pro-cathedral should take, and more importantly which architect should be commissioned to design it.

Canon Russell's recollections noted that once employed the architect, presumably Goodridge, decided that the site was not large enough and an additional piece of land to the west of the original site was also purchased.⁶⁰ The site sits at the southern end of Clifton to the north of the area known as the Triangle. It is formed by the space between the top of Park Place, with Meridian Place to the north and Berkeley Place to the South, now replaced by the West End municipal car park.⁶¹ Immediately the problem that would ultimately prevent the realisation of Goodridge's vision was initiated. The western end of the site had originally been a stone quarry and sat on a rise of land that on the southwestern sides sloped down at a sharp incline. The nature of the site made it impossible to establish a true east-west orientation to the church and meant that the south side and presbytery end would be perilously close to the sharp drop in ground level.⁶²

For this site Goodridge designed a Latin cross planned church with a lantern above the crossing.⁶³ But the transepts are shallow, and its external form is that of a Greco-Roman temple. The design by Goodridge was not exhibited at the Royal Academy until

1836, a year after the Prior Park designs; however, it is likely that Goodridge actually produced the design for Bristol between 1832-34 once the extra land had been acquired.⁶⁴ The foundation stone was laid in October 1834 as part of the celebrations of the feast of St Francis of Assisi, although work had begun levelling the site and forming the foundations towards the start of that year.⁶⁵ By 1835 work had been suspended when only the foundations, crypt, and three-quarters of the height of the walls had been executed.

The reason behind the gap of nearly three years between the estimated date of Goodridge's design and the foundation stone being laid is owing to the way in which Father Edgeworth planned on making the funds needed both to build the church and cover the livings of the priests who served it. In Goodridge's watercolour to the north of the church a range of town houses can clearly be seen. This is Meridian Place, the north range of houses Edgeworth intended to use as a source of income for the project [figs.115-116]. A second range was later built to the south of the site and known as Berkeley Place. Meridian Place dates from between 1831-34 and by the time the work had begun the church was substantially built.⁶⁶ Cashman notes that it was only the walls for the Meridian Place gardens that were in place by the time the foundation stone was laid.⁶⁷ This could be correct but is more likely that it was the walls for the south side of Meridian Place that he refers to and that the north side was already constructed. The south side, very plain and devoid of almost any decoration, does not resemble the north as seen in the Goodridge watercolour. There is however, a clear indicator that Goodridge was the architect behind it, because the entrance of the first house at the east end has a projecting porch with round-headed elongated windows and an entablature made up of the roundels from Lansdown Tower and is unmistakably Goodridge in design [fig.117].⁶⁸

Cashman notes that the intention was that Meridian Place be cheaper properties while Berkeley Place, which would be more noticeable by those ascending to Clifton from the centre of the city, would be more expensive. This would explain the plain facades and lack of surface decoration. Berkeley Place was not constructed till 1834 and was largely demolished during the twentieth century by the construction of the west end car

park. It is possible that the curved street of Bruton Place, which starts to the north of the Twelve Apostles site at the top of Park Place, was also designed by Goodridge [fig.118]. Although no evidence to prove this has yet been found, Bruton Place closely resembles the townhouses of Cleveland Place in Bath.

The greatest question concerning Goodridge's designs for Twelve Apostles is over his choice of structure on such a precarious site. How could he, an architect used to building in a city notorious for building terraces on steep inclines, have planned a building like Twelve Apostles knowing the restriction and dangers of the site, and allowed it to be embarked upon when the south of the building would sit almost at the very edge of a drop thirty feet deep? One possible explanation is that he had not actually seen the site when the designs were first envisioned. Although it is suggested that it was at Goodridge's insistence that the quarry site additional to the original plot of land was purchased, it is possible the church was designed even before the site was chosen.⁶⁹ He would have known that more land was needed on first seeing the plot because he had already drawn up the designs for what he wanted to build. It is known that he was prepared to design without knowledge of a site, as when commissioned to design the Frome Free Church he did so without ever visiting the location he intended to be built upon. Alternatively he could have just miscalculated when planning the placing of the church on the site. Whatever the answer it would seem that the decision was made in Beckford fashion to go ahead with construction anyway, irrespective of any possible complications that might arise through the site.

The church that Goodridge designed was a Greco-Roman temple with large Corinthian columns and a grand hexastyle portico at the east end facing the top of Park Place. The tympanum of the pediment contained a relief of the Sermon on the Mount, which would be repeated in his designs for Prior Park, and surmounting the pediment was a statue of an apostle, probably St Peter. The main body of the church had no windows but had latticed apertures below the architrave, which presumably lit the main nave as much as possible, and which the *Gentleman's Magazine* when reviewing Goodridge's design at the Royal Academy in 1836 noted were derived from the Choragic Monument of Lysicrates.⁷⁰ This monument is again used for inspiration for the lantern that sits above

the crossing of the church, which is a combination of the Corinthian columns in peristyle form of the Temple of Vesta, and the roof of the Lysicrates monument. This lantern is a blend of forms derived from both Greek and Roman ancient monuments and was a clear indication that Goodridge's Neo-classicism was moving forward from the Greek Revival of Cleveland Bridge in 1827. The *Gentleman's Magazine* responded to this lantern by stating that it 'appeared like an independent building placed on the roof, rather than as a part of the main structure' and it was probably Goodridge's attempt at giving the essentially temple appearance of the building a form of tower or vertical emphasis that would be expected of an ecclesiastical building, while providing a source of light to the crossing beneath.⁷¹

The revival of the temple form in architecture occurred in the late eighteenth century and although it influenced many of the facades of nineteenth century Greek Revival buildings, when Goodridge was designing the Twelve Apostles in the early 1830s there were very few examples of an entire building being planned in peripteral temple form. William Wilkins's Grange Park, Hampshire (1804-9) with its bold Doric portico stretching almost the entire width of the entrance front and pilasters defining the bays of the side elevations, gave the impression of the temple form stood on an elevated ridge in the landscape, while Robert Smirke's projecting wings of the British Museum begun in 1823 presented the temple form in an urban setting. To design a true temple for domestic architecture would always be difficult, as the form would restrict the internal planning of the building. It was more suited to public buildings, meeting halls and churches.

At Prior Park Goodridge's use of the Corinthian was dictated by Wood's original Corinthian portico, but at Twelve Apostles the choice of Corinthian over Doric or Ionic is a conscious decision by Goodridge to build a Greco-Roman temple. The most obvious source for Goodridge's building is the best preserved of Roman temples, the Maison Carrée at Nîmes of around AD 130, especially as Goodridge in his Bristol design would also have freestanding columns for the portico and engaged columns on the side elevations as at Maison Carrée. It is possible that Goodridge had seen this structure on his travels in France, but what is more likely is that he knew of the building from Palladio's *Quattro Libri* in which the temple is described and illustrated [figs.119-121].⁷² What is also probable is that Goodridge had visited the church of the Madeleine

while in Paris. Begun in 1764, the Madeleine was given its temple form in 1807 by Alexandre-Pierre Vignon, when it became Napoleon's Temple of Glory, the form of which also must have been influenced by Maison Carrée, although it does not have the engaged columns on the side elevations.⁷³ The *Gentleman's Magazine* recognises the comparison between Goodridge's church and the Madeleine, but finds Goodridge's design lacking in the elegance of the French one;

'The general appearance of the building resembles the new church of the Magdalene in Paris, but it is infinitely below the classical design of that elegant temple'.⁷⁴

Another French building that could have influenced Goodridge's design, in particular the portico and lantern over the crossing, was Soufflot's Sainte-Geneviève in Paris (1757-90), a building intended to present an image of religious strength of the man who had commissioned it, King Louis XI, just as Goodridge's church was to present an image of the strength of Baines and Catholicism.⁷⁵

A building closer both geographically and in date was the Birmingham Town Hall designed by J. A. Hansom begun in 1832 [fig.122].⁷⁶ As the winning entry in the 1830 competition to design the Town Hall, it is possible that Goodridge saw the designs either in the architectural press or through exhibition. But as the start of construction dates to the same year Goodridge is preparing the Twelve Apostles design it is unlikely that the actual building was an influence on Goodridge. It is interesting that two designs, so strongly temple inspired, should be created at the same time, and is perhaps linked to reviews or publications released around that time illustrating the Madeleine in Paris.

The most striking difference between Goodridge's temple and the majority of other Greek Revival buildings that used giant Corinthian columns, such as John Nash's colonnade at Carlton House Terrace of 1827-9 or Decimus Burton's Constitution Arch of 1846, is that Goodridge builds un-fluted columns around Twelve Apostles. The greatest Greek example of Corinthian is the Lysicrates monument that Goodridge had used at Lansdown Tower. His choice of un-fluted columns, such as those used by George Steuart at Attingham Hall 1783-5 or at Dodington Park by James Wyatt, 1796-1813, is therefore decidedly Greco-Roman. On a more visual level, it also makes the

columns more prominent when attached to the church walls that are detailed by banded rustication.

While in the 1820s Goodridge's Greek had developed into the Greco-Italianate of Lansdown Tower that he would further explore in the 1840s, in the 1830s Goodridge was seeking a larger scale for his Neo-Classicism, and the greater impact that the Greco-Roman would provide. Knowing Baines's own preference for Roman architecture, Goodridge would have been confident that his designs would have been immediately approved by the Bishop irrespective of cost. As the *Gentleman's Magazine* points out, the design of the Twelve Apostles in particular had the appearance of a project where 'the architect appears to have had command of liberal funds'.⁷⁷

Goodridge's watercolour gives no clear indication of the internal plan of Twelve Apostles. Bryan Little suggests that it was un-aisled and when the church was converted by Charles Hansom problems arose as to how to support the roof structure over such a large internal space, which would confirm this.⁷⁸ No doubt this would have been a problem faced by Goodridge had he got to roofing-out height. However, what it could also suggest is that the internal supports needed by the roof, (internal rows of columns that would correspond to the crypt columns), could have been inserted into the building after the walls were complete and that they had simply not been constructed by the time of the landslide. Knowing that the only form of church interior Goodridge was experienced in building was the basic two aisled Commissioner's church plan could reinforce this.⁷⁹

The remains of Goodridge's church also shows that light was provided at the presbytery west end of the church by two large windows cut into the walls of the pedimented transepts on both north and south elevations of the church [figs.123-124]. These large windows, along with the doorway on the return of the north transept, and the triple arrangement of doorway and flanking windows on the south crypt elevation are all in the form of the Greek tapered openings used by Goodridge at the Argyle Chapel in Bath in 1821 [fig.125]. In the watercolour the south elevation at crypt level shows statuary on pedestals flanking the crypt entrance and they were presumably further figures of Apostles. It is an arrangement Goodridge would use again in his 1846 designs for the Hamilton Mausoleum.

What the Goodridge watercolour design for the Twelve Apostles does not accurately show is the dramatic change in level at the west and south of the site. The view seen from the southeast clearly shows the crypt structure required to level the site, with a basement level seen on the south elevation that does not exist on the north. However, what it does not show beyond the end of the west and south sides of the building is the dramatic thirty-foot drop. By early 1835 the building had reached almost roof level when the land at the south and west of the building began to move. The weight of the walls and columns of the main body of the church became too much for the foundations and crypt structure being, as it was, so close to the edge of the sloping site, and the southwest corner of the building began to subside down the quarry face.⁸⁰ Judging by what remains of the building it is likely this included the presbytery end seen on the Goodridge drawing. All work on the building ceased and by 1838 the site was derelict.

Aside from the watercolour view of Goodridge's there exist only two drawings for his Twelve Apostles. Unsigned and undated but in Goodridge's hand, they are two sections of the crypt and foundation structure of the church. Labelled 22 and 23 they were no doubt part of the complete set of drawings for the construction of the building [figs.125-127].⁸¹ They most likely date from late 1833 or early 1834 when work on the levelling and foundations were undertaken. While both show the crypt construction including the squat load-bearing columns that were to carry the floor of the main body of the church above, there is very little information provided as to the consideration of the site.

Father Edgeworth attempted to repair the foundations in 1842 but lack of funds soon led to the project being abandoned and Edgeworth leaving the church.⁸² The inadequacy of the foundations, or more significantly the lack of full consideration of the dangers of building too close the quarry face, were confirmed by the architect Joseph Scoles who in 1844 was commissioned to report to Bishop Baggs who had succeeded Baines. Scoles's report, (undertaken at the same time as he was designing the chapel of St Paul's at Prior Park in Bath), confirmed that the south side foundations of the church were unable to support the completion of Goodridge's plans.⁸³

The building remained derelict until 1846 when the new vicar Apostolic, William Ullathorne commissioned Charles Hansom to use what remained of Goodridge's

building and enlarge it at the east end rather than the west quarry end [fig.128]. In 1847 the three-quarters built Corinthian columns for the portico were removed and the stone was used in 1850 during the construction of the priest's house. Hansom's design was Romanesque and Lombardic in style and created a curiously planned building that lacks any real aesthetic coherency. Goodridge's main body remains but was roofed out leaving the flanking columns not at their full height and missing their capitals. Windows were cut into the blank walls disturbing the temple nature of Goodridge's north and south elevations.

When Bishop Ullathorne took over as Vicar Apostolic he soon moved the centre of the Western District away from Prior Park and over to Bristol. His initial commissioning of Hansom to alter and complete the Goodridge shell moved on to commissioning a grand Gothic scheme from Hansom, proposing a new cathedral with tower and spire.⁸⁴ But the site in Clifton would always be impossible to build such a structure upon. Instead, in 1841, the newly completed St Mary on the Quay was purchased and the large congregation moved. The Twelve Apostles however, only became redundant in 1965 when work began on the Percy Thomas Partnership Cathedral of St Peter and St Paul in Clifton.⁸⁵

The full extent of the situation with the foundations of Goodridge's Twelve Apostles was only fully realised when the building was deconsecrated and, having stood a wreck sometimes used for art shows, in 2005 was purchased by Urban Creation. It is currently being converted into apartments and much work has been done on the foundations. But it was the construction in 2006 by Hydrock Engineering Consultants of the pre-stressed ground anchors and a reinforced concrete walling beam to the eight-foot wall that was holding up the church site, that really emphasises the problems of that site, and the failure of Goodridge's design [fig.129].⁸⁶

Structurally Goodridge's church would have been very hard to complete, and as a ruin held little influence over the further development of either Catholic Church design or ecclesiastical architecture in general. The tragedy of the Twelve Apostles was that if built, it would have challenged the dominance of Gothic in English church building. The remains of Goodridge's building though never completed do however make it the oldest building amongst the Catholic cathedrals in England. And as Little concluded,

‘For had this classical building been quickly finished it would have stood out as the largest, most splendid Catholic Church in England’⁸⁷

Goodridge and H. L. Elmes

Even though the building was incomplete and the design never published the impact of Goodridge’s Twelve Apostles on Neo-Classicism in England was greater than it may at first appear. While working on Twelve Apostles and Prior Park, Goodridge had in his office the presence of Harvey Lonsdale Elmes, son of architect, and prolific architectural writer James Elmes.⁸⁸ H. L. Elmes was the last great English architect of the Greek Revival and his St George’s Hall in Liverpool is one of the finest examples of monumental Neo-Classicism in England.⁸⁹

Elmes embarked on his architectural training in the office of his father and uncle Henry J. Elmes, and worked with the speculative builder John Elgar who he would work with again on his return to London. In 1831 Elmes was admitted to the Royal Academy Schools, and in 1834, at the age of twenty he moved to Goodridge’s office in Bath, where he stayed until 1837. Evidence of Elmes’s time in Goodridge’s office can be found in a letter from him to Goodridge from 4 April 1834, in which Elmes refers to having prepared drawings of Beckford’s furniture and the lodge at Dinder House in Somerset designed by Goodridge [fig.130].⁹⁰ Significantly this letter also refers to Elmes having been at Prior Park to talk to carpenters, which places him in direct contact with the work Goodridge was doing there. Further evidence of Elmes in Goodridge’s office is seen in him having witnessed an 1836 copy of the original 1825 deed concerning Woodland Place, and other leases relating to the renting of that property in the same year. Alfred Samuel Goodridge stated that Elmes acknowledged ‘how indebted he was to the advantages he had enjoyed in his [H. E. Goodridge’s] office, for being so well grounded in the first principles of classic architecture’ reaffirming that Goodridge’s own knowledge of the origin and orders of architecture were extensive.⁹¹

The influence of Goodridge’s Monumental Classicism on Elmes can be seen, although it is apparent that Elmes would in the 1840s far surpass Goodridge. In his Royal Academy studentship design for a National Gallery the foundations for St George’s Hall were laid and James Elmes would state that his son’s ideas for this project came while doing his pupilage.⁹² Elmes’ design for a Royal Academy included towers, Greek

tapered openings and Corinthian columns, and are attributed to 1835, the same year the Church of the Twelve Apostles was abandoned and Goodridge was working on the design for a chapel at Prior Park in monumental Greco-Roman. Similar use of Greek tapered windows and doorways are seen in one of Elmes's early designs for the Assize Courts in Liverpool from 1839-40, initially intended to be a separate building from St George's Hall [fig.131].⁹³ The design shows a giant Ionic portico above which sits an octagonal tower based on the temple of the Four Winds, however, a particular detail on this design that further illustrates the influence of Goodridge upon Elmes, is the lamp drawn in at the base of the main entrance steps, which is highly reminiscent of Goodridge's 1827 design for a lamp at Cleveland Place in Bath.

Elmes' assistance on Goodridge's work at Prior Park would have meant that he was gaining not just an education in the classical orders from Goodridge, but experience of an architect experimenting with combining forms and sources in Neo-Classicism. This would have proved an essential foundation for the innovations Elmes would go on to bring to the Greek Revival.

A Chapel for Prior Park.

It has been shown how Bishop Baines had very definite ideas for what he wanted at Prior Park, and probably in 1834, when work was underway on the Twelve Apostles in Bristol, his dream of a Catholic University at Prior Park advanced and Goodridge produced designs for the further extension of the two colleges and the building of a large chapel at the rear of Wood's mansion. The only existing Goodridge drawing of the domed Corinthian chapel was exhibited at the Royal Academy in 1835 and illustrates how Goodridge took the portico design of Twelve Apostles and placed it not on a temple, but a Greek cross plan [fig.132].⁹⁴ The chapel design fully realises the scale of Goodridge's clients aspirations and illustrates Goodridge's own move from the Greek Revival and domestic scale Greco-Italianate of the 1820s to the monumental Greco-Roman of the 1830s.

The design shows the mansion and steps as built, with a completed St Paul's College to the west. Wood's square pavilions, which had become more integral to the wing buildings through Goodridge's additional stories rising to the height of the wings, have been given Corinthian columns on the north front, projecting bays on the elevations

facing the mansion and domed cupolas. It is also possible to see from the image of St Paul's that the opposite ends of the wings have been provided with a matching columned square pavilion. Goodridge was clearly attempting to bring a more coherent balance to the wings of the mansion, correcting what had been missing due to the somewhat piecemeal alterations between 1829-34. Enlarging the wings further strengthened the horizontal emphasis of the mansion and wings as they sit on the terrace in the landscape. Goodridge proposed cupolas on the ends of the wings and they become visual signposts, directing the eye above the roofline of the mansion towards the towering domed chapel. Although not seen in the view it can be assumed that the east St Peter's wing would also have been further enlarged to match the west St Paul's wing, including perhaps the removal of the clock tower that still remains today. But it was a visionary building that could never have been built. Baines was already experiencing difficulties with financing the alterations to the house and it is highly unlikely he would have ever been able to raise enough capital to embark upon such a monumental scheme.

Even if Baines was lucky enough to secure the funds through the generosity of local wealthy Catholics as he had done with much of the finances behind purchasing the estate, plans to build the chapel would immediately have been halted when on 30 May 1836 fire broke out in the main mansion at Prior Park and destroyed much of the house.⁹⁵ The nearly complete St Paul's College escaped undamaged and the residents of the mansion moved into the wing while repairs immediately began. Once again finances hindered much of the repairs as Baines had under-insured the property and received only £5,500 insurance to cover £15,000 of damage.⁹⁶ He immediately launched an appeal across the country to Protestants and Catholics alike, in an attempt to secure funds for the repairs. It is in this appeal pamphlet that the purpose of the work at Prior Park, the dreams of the university and the magnitude of Goodridge's schemes are clearly outlined. Baines wrote that the house, 'Since the erection of the two extensive colleges which formed its wings, had been thought to reflect some small honour of the Catholic body of this country'.⁹⁷

Goodridge began to undertake repairs that were anticipated by the national architectural press in a report that highlights not only the significance of the building, but also

Goodridge's position as architect at a time when changing construction methods and materials were increasingly defining the nature of many buildings,

‘ ... It is to be hoped that H. E. Goodridge Esq. of Bath, and architect of this noble pile of building, will endeavour, in restoring it, to prevent any future accident by fire, by introducing as much cast iron in the place of timber as he can with propriety’.⁹⁸

Goodridge re-roofed the mansion and refitted some rooms even though money was scarce. The fire gave Baines the opportunity to introduce alterations to the Wood mansion and he purchased from the sale of the contents of Hunstrete House near Marksbury a long list of interior features including fireplaces, doors and a grand staircase.⁹⁹

Goodridge's alterations in the main house included the opening up of the main hall ceiling and the construction of a new balcony, something he was adept at, having undertaken the insertion of galleries in many of his church projects. The grand Corinthian columns that dominate the entrance hall of the mansion were also an addition during the post fire works. While Goodridge no doubt oversaw many of the alterations following the fire, it would seem that by 1836 his involvement at Prior Park began to lessen. But the influence of his design for the unexecuted chapel continued and when Baines wrote to the president at Ushaw who had proposed the building of a new chapel, he sketched out a copy of Goodridge's schemes, heralding it as a benchmark for Catholic Church architecture.¹⁰⁰

The sheer scale of Goodridge's proposed domed chapel at Prior Park highlights the nature of his and Baines' ambitions. It is only these ambitions that could explain the decision to propose a building that would completely overshadow Wood's masterpiece mansion. The impact that the domed chapel would have when seen from the city was no doubt in the forefront of both architect and client's mind. The glory of the Catholic Church would be proclaimed to all in a manner that was a far cry from the hidden worship of the early eighteenth century and the back street chapels of the early nineteenth.

When the design was exhibited at the Royal Academy in 1835 the *Gentleman's Magazine* review was reasonably favourable and it offers further insight into the

design.¹⁰¹ The review makes the obvious comparison between the domed chapel and the dome of St Paul's Cathedral and it is undoubted that this was one of Goodridge's influences.¹⁰² However, knowing Baines' own dislike of St Paul's in comparison to St Peter's in Rome it is interesting to speculate on the other influences behind the dome designs. The lack of clerestory window in the dome structure makes it bear more resemblance to Bramante's designs for St Peter's as reproduced in Serlio, and the Greek cross plan would reinforce this. But Goodridge's own knowledge of London architecture is more certain and St Paul's must have been a major influence on the design.¹⁰³

But perhaps the greatest influence on Goodridge when designing the alterations and the chapel at Prior Park was not from ecclesiastical architecture, but from new university architecture. In 1827 work began on the construction of William Wilkins's University College, London and although when completed it was slightly different to the original designs, Wilkins initial vision of the building complete with Greek Corinthian columns, dome and a lantern reminiscent of the Choragic Monument of Lysicrates, was published in T. Shepherd and J. Elmes' *Metropolitan Improvements or London in the Nineteenth Century* (1827-8) [fig.133].¹⁰⁴ Although it is unknown if Goodridge had seen or owned this book, and it was not in Beckford's library, it is important to recall that in 1834 when working on his designs, Goodridge had the presence of H. L. Elmes in his office, and it can be suggested that if he had not seen the book, then Elmes may have shown his father's publication to Goodridge. Also it is known that Goodridge did own books on new and recent architectural developments in London as he had a copy of Crutwell's *Remarks on the Building and Improvements in London and Elsewhere* in his collection.¹⁰⁵

The *Gentleman's Magazine* report of Goodridge's proposed chapel and alterations makes one comment that Goodridge and Baines would have disagreed with when it stated 'There is an apparent error in placing the church in the rear of the mansion, making what should be the principal a secondary object'.¹⁰⁶ One look at the designs clearly shows that the intention was always that the domed chapel would tower over the Wood mansion. There would be no mistaking that the dome and columns of the chapel would dominate the scene of the site. By lining up the pediment of the new chapel with Wood's of the mansion, continuity was kept between the buildings with a visual link

however, the column and dome then overpower the horizontal emphasis of the mansion and the extended structure of the horizontal sweep and mansion wings and landscaped terraces. If the intention was to rival the protestant presence in the city of the Abbey Church, then the construction of this large domed cathedral-like building dominating the southern slopes of the city would have succeeded in further installing fear into the Abbey Church preachers.

Goodridge's design was, as Bryan Little has pointed out, unusual for its time in that the choice of Greco-Roman was rare when Gothic and the new ecclesiology were symbolically being paired together.¹⁰⁷ Baines's own preference for the Roman found his ideal expression through the 'purity and freedom' of Goodridge's Greco-Roman style in the same way that Beckford's aesthetic ideas found theirs in the Greco-Italianate Lansdown Tower.

Beckford greatly admired Goodridge's designs for Prior Park, exclaiming in a letter to the architect that it was 'the happiest and most striking I ever beheld'.¹⁰⁸ He clearly understood what Baines was hoping to achieve through the building, perhaps better than anyone else in Bath. It is Beckford who offers the exact response that Goodridge wished to achieve through his designs for Prior Park when he writes to the architect in 1837. It would appear that Goodridge had sent him George Phillips Manners's designs for Queen's College in Bath, an auxiliary of Oxford and Cambridge intended to be built on the lower hills of Claverton Down [fig.134].¹⁰⁹ It was to be a Protestant college that would have rivalled Prior Park for attention from the city and would have been clearly seen by all of Bath and especially from Lansdown Tower. The prospectus for Queen's College, Bath, was written in evangelical, and notably anti-catholic prose and is evidence of how much impact the presence of Prior Park College had.¹¹⁰ Beckford's dismissal of Manners's Plans shows his own Catholic sympathies, but also his regard for Goodridge's unexecuted ideas.

'I thank you my dear sir for your obliging attention in sending me the design, but as to the design itself I cannot pretend to say that I greatly admire it – the heavy tower capped with the usual four 'fungi' sadly oppresses the small chapel...It is to be hoped that the doctrines taught in these buildings may be purer than the style dictated in this construction. Heartily do I wish they would leave the expansive hill alone. Sham castle

is far less obtrusive than this sham university, this by blow of Oxford and Cambridge sent out to nurse in our neighbourhood. If old madam Rome sets up her grand cupola how gloriously she will flaunt above plain dull half and half poorly England.'¹¹¹

Baines died in 1843 shortly after completing his final Corpus Christi ceremony procession up the Goodridge steps into the restored great hall of Prior Park. The following year Beckford died, and thus Goodridge lost his two greatest clients within a year of each other, and with them his greatest opportunities to design monumental buildings for a client whose vision was compatible to his own. Goodridge's monumental Greco-Roman became increasingly Picturesque in the 1840s when he developed his designs for the Hamilton Mausoleum in Scotland. Unfortunately the Duke of Hamilton neither shared Baines' enthusiasm, Beckford's disregard for money nor Goodridge's vision and the architect never saw any of his monumental schemes realised.

As a sign of power and dominance and a new show of strength of the Catholic Church, Goodridge's Prior Park chapel would have been the most significant Catholic Church structure in post-emancipation England. During the exact same time that Goodridge was developing this symbol of religious freedom, he was also working on designs for another building where that same overt display of strength was required. In his designs for the New Palace of Westminster, however, it was not religious tolerance and liberty that he needed to convey through his architecture, but political power. However, in order to go from the modest to the monumental as he had done in his Neo-Classical style during the 1830s, Goodridge had to first follow the same route of balancing history and progress, tradition and innovation in his Gothic Revival architecture.

¹ For Baines see Gilbert, P., *This Restless Prelate: Bishop Baines 1746-1843*, Gracewing, 2006, op. cit.

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- ² Cardinal Wiseman, *Recollections of the last four Popes*, London, 1858, p.325.
- ³ Little, B., *Prior Park, its History and Description*, Prior Park College, Bath, 1975, p.29
- ⁴ For Prior Park see *ibid* and Ison, W., *The Georgian Buildings of Bath*, rev. edition, Spire Books, 2004, pp.135-144.
- ⁵ For Catholicism in Bath see, Williams, J. A., *Bath & Rome: The Living Link, Catholicism in Bath from 1559 to the Present Day*, Oxford, 1963 and *Post-Reformation Catholicism in Bath*, Catholic Records Society, 2 vols., 1975.
- ⁶ Gilbert, *op. cit.*, p.11.
- ⁷ Williams, *Bath & Rome*, *op. cit.*, p.120.
- ⁸ *Post-Reformation Catholicism in Bath*, *op. cit.*, pp.70-71.
- ⁹ *Ibid*, *Bath and Rome*, p.32.
- ¹⁰ See Roche, J. S., *A History of Prior Park College and its founder Bishop Baines*, Burns, Oats & Washbourn, London, 1931, p.31.
- ¹¹ Journal of Bishop Baines, reproduced in Williams, ed., *Post-Reformation Catholicism in Bath*, *op. cit.* vol.1, pp.211-2.
- ¹² *Ibid*, 2 October 1817, p.205.
- ¹³ Letter from Baines, 10 September 1814, Clifton Diocesan Archives.
- ¹⁴ Williams, *Bath & Rome*, *op. cit.*, p.41.
- ¹⁵ Little, *Prior Park*, *op. cit.*, p.27. Baines records his visit to Prior Park on 22 September 1817, Williams, ed., *Post-Reformation Catholicism*, *op. cit.*, p.204
- ¹⁶ Roche, *Prior Park*, *op. cit.*, pp.69-70.
- ¹⁷ Goodridge, A. S., 'Prior Park College, Bath: Steps to Park', *RIBA Journal*, 3rd series, Vol. XIII, 1906, p.369.
- ¹⁸ Letter to Mr Brindle from Baines, 3 November 1829, see Roche, *Prior Park*, *op. cit.*, p.82.
- ¹⁹ September 10 Letter, *op. cit.*
- ²⁰ 4 October 1834, records the Baines wrote to Bishop of Liege about his plan for a Catholic university, Diary of Dr Brindle, Clifton Diocesan Archives.
- ²¹ For the most extensive assessment of Catholic architecture in Britain following the reformation see Little, B., *Catholic Churches Since 1623*, Robert Hale, London, 1966.
- ²² Baines to Fr Brindle, February 1827, Baines Box 1-3, Clifton Diocesan Archives.
- ²³ Baines to Rooker, 18 January 1827, *ibid*.

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- ²⁴ Baines to Burgess 16 January 1827, Baines Box 4, Clifton Diocesan Archives.
- ²⁵ For Bath Abbey Church see Forsyth, M., *Bath*, Pevsner Architectural Guide, Yale, New Haven & London, 2003, pp.53-67.
- ²⁶ Baines to Brindle, 8 May 1830, Baines Box 4, Clifton Diocesan Archives.
- ²⁷ *Bath Chronicle*, 13 May 1830.
- ²⁸ See Wood, John., *An Essay Towards A Description of Bath*, 2nd edition, 1749, vol.ii, part iv, pp.427-433.
- ²⁹ For descriptions of Prior Park before Baines alterations see Little, *Prior Park*, op. cit., and Forsyth, *Bath*, op. cit., pp.44-50.
- ³⁰ *Bath Chronicle*, 14 October 1830.
- ³¹ Ibid.
- ³² Roche, *Prior Park*, op. cit., p.142.
- ³³ Jane Root & Ferguson Mann Architects, *The History and Development of the Gymnasium, Prior Park College*, unpublished report, Ferguson Mann Architects, 1994, and *The Penistons of Salisbury and further sources for Prior Park College*, unpublished report, Ferguson Mann Architects.
- ³⁴ Root & Ferguson Mann, *Gymnasium*, op. cit., p.4.
- ³⁵ Root & Ferguson Mann, *The Penistons*, op. cit., pp.5-6.
- ³⁶ Ibid.
- ³⁷ Sotheby's *Sale of British and Continental Architectural Drawings 1750-1950*, 17 May 1984, lot 26. The drawing is reproduced in the sale catalogue. It sold for £450 to a Dr Clarke but the current location of the original is unknown.
- ³⁸ Discussion with Charles Hind, Drawings Curator of the RIBA Drawings Collection, who was at one time employed by Sotheby's and responsible for the compilation of the Architectural drawings sale catalogues has confirmed that the attribution would have been made following either good evidence of provenance or research into the drawings itself, although this could have been made using the earlier Roche work on Prior Park, without the benefit of the information discovered through the 1995 Ferguson Mann research. Authors conversation with Charles Hind, 2007.
- ³⁹ Bath Central Library, Hunt Collection, Vol. III, p.44. Root & Ferguson Mann, *Gymnasium*, op. cit., pp.4-6.
- ⁴⁰ Ibid, p.5.

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- ⁴¹ It has been suggested that it was knowledge of Goodridge's work that would have led to James Baines using the Lysicrates form, but the fact that Goodridge actually built the form and was using it at exactly the same time in Bristol was too easily dismissed, see Root & Ferguson Mann, *Gymnasium*, op. cit., p.5.
- ⁴² Letter from Rev. T. Burgess to Rev. E. Metcalfe, September 1833, reprinted in Roche, *Prior Park*, op. cit., p.144-5.
- ⁴³ Root & Ferguson Mann, *Gymnasium*, op. cit., p.3. The theatre drawing is in the Clifton Diocesan Archives, Prior park Box File I.
- ⁴⁴ Roche, *Prior Park*, op. cit., p.144.
- ⁴⁵ Burgess to Metcalfe, Sept. 1822, op. cit., p.144.
- ⁴⁶ Wood recalls Ralph Allen's intention for Prior Park following their defeat in London where they attempted to get Bath Stone used at Greenwich Hospital, he writes that 'The reflections cast upon the Free stone of the hills of Bath, brought himself [Allen] to a resolution to exhibit it in a seat which he had determined to build for himself near his works', Wood, *Essay*, op. cit., p.427.
- ⁴⁷ For Allen and Prior Park see Woodward, C., 'Ralph Allen and Prior Park, Bath: A Kingdom in Stone', *Apollo*, vol.cxcvii, no. 434, April 1998, pp.3-8.
- ⁴⁸ Wood, *Essay*, op. cit., p.432.
- ⁴⁹ Root & Ferguson Mann, *Gymnasium*, op. cit., pp.3-4. A. S. Goodridge, *Memoir*, op. cit., p.5.
- ⁵⁰ Goodridge, A. S., 'Prior Park', op. cit., pp.369-372.
- ⁵¹ Ibid, p.369.
- ⁵² Ibid.
- ⁵³ Ibid.
- ⁵⁴ Little, *Prior Park*, op. cit., p.29.
- ⁵⁵ For Catholicism in Bristol see Camm, B., 'Clifton Diocese', *Original Catholic Encyclopaedia*, Encyclopaedia Press, 1913, vol.iv, p.58; Hankins, K., *In My Father's House*, St Mary on the Quay, Bristol, 1993 and 'The Jesuits and the re-birth of the Catholic Church in Bristol', *Recusant History*, vol.26, 2002, pp.102-131.
- ⁵⁶ Little *Catholic Churches*, p102.
- ⁵⁷ Cashman, J., *The Clifton Mission 1830-1901*, unpublished study, 1990, Clifton Diocesan Archives, this work is based on the Russell 1917 manuscript.
- ⁵⁸ Ibid, p.11

⁵⁹ Ibid.

⁶⁰ Ibid, recorded in loose notes at the rear of the document.

⁶¹ See Foyle, A., *Bristol*, Pevsner Architectural Guide, Yale, New Haven & London, 2004, p.230.

⁶² For the purposes of descriptions in this work the portico entrance will be referred to as the east end and the presbytery as the west end.

⁶³ The original watercolour for this design is in Cathedral House, Clifton. See also Gomme, A., Jenner, M., and Little, B., *Bristol: An Architectural History*, Lund Humphries, London, 1979, p.243.

⁶⁴ Index of Exhibitors at Royal Academy, 1836, no. 961, 'Clifton Catholic Church of the Apostles', Royal Academy Archives.

⁶⁵ Cashman, op. cit., p.12.

⁶⁶ Felix Farley's *Bristol Journal*, August 1834, notes that work had begun on the church 'in the field opposite Meridian Place', establishing that Meridian Place had already been constructed by this date.

⁶⁷ Cashman, op. cit., p.12.

⁶⁸ The author has been unable to find any deeds confirming Goodridge's design of the houses to date.

⁶⁹ Cashman, op. cit., loose notes in back of document.

⁷⁰ *Gentleman's Magazine*, 6 ns, August 1836, p.192.

⁷¹ Ibid.

⁷² An entire chapter in Book four of the *Quattro Libri* is devoted to Maison Carrée (chapter xxvii) and includes plan and elevation of the temple as well as detailed plan and elevation of the portico, the feature on Goodridge's Twelve Apostles that would feature most prominently. Beckford also owned a copy of J. P. d'Albanas's *Historical Discourse on the Antique City of Nimes*, (Lyons, 1560), in which Maison Carrée is recorded and illustrated. Hamilton Libraries Sale, op. cit., 4th days sale, lot 870.

⁷³ See Middleton, R., & Watkin, D., *Nineteenth Century Architecture*, Electra, rev. edition, 2003, part II, p.211.

⁷⁴ *Gentleman's Magazine*, op. cit.

⁷⁵ During the French Revolution Sainte-Geneviève was deconsecrated and renamed the Pantheon.

⁷⁶ See Mordaunt Crook, *The Greek Revival*, op. cit., pp.134-5.

⁷⁷ *Gentleman's Magazine*, op. cit.

⁷⁸ Little, *Catholic Churches*, op.cit, p.103.

⁷⁹ Goodridge's Gothic churches will be discussed in the next chapter.

⁸⁰ Cashman, op. cit., draft notes in rear of document.

⁸¹ No. 22, Section through Chapel looking west and No. 23, Section through Vaults looking south, Clifton Diocesan Archives.

⁸² Cashman, op. cit., p.16.

⁸³ There is a copy of Scoles' report in the Clifton Diocesan Archives.

⁸⁴ See Little, *Catholic Churches*, op. cit., pp.103-5.

⁸⁵ See Foyle, *Bristol*, op. cit., pp.63-5 and *Catholic Church of SS. Peter and Paul*, A Guide, Catholic Church of SS. Peter and Paul Clifton, Bristol, 1973.

⁸⁶ This work was undertaken by Hydrock, Engineering Consultants and Contractors, see 'Enabling Works for Historic Building Conservation: Pro Cathedral Clifton, Bristol', *Hydrock Case Study 26*,

<http://www.hydrockfutures.co.uk/Resources/26.%20Pro%20Cathedral.pdf>.

⁸⁷ Little, *Catholic Churches*, op. cit. p.75.

⁸⁸ For H. L. Elmes see Elmes, J., The Architect of St George's Hall, *The Builder*, 1855, xiii, pp.53-4; Colvin, H., *Biographical Dictionary of British Architects 1600-1840*, Yale, New Haven & London, pp.341-343, and Jones, R. P., 'The Life and Work of H. L. Elmes', *Architectural Review*, vol. XV, 1904, p.231.

⁸⁹ For Elmes's designs for the Liverpool Assize Courts and St George's Hall see Morduant Crook, J., *The Greek Revival*, RIBA Drawings Series, Country Life, London, 1963, pp.52-60.

⁹⁰ RIBA Library, PAM Q18, pp.441-4. Letters from H. E. Goodridge concerning Dinder Lodge are in Somerset Record Office, Somerville Papers, Miscellaneous Papers, Box 3 & 4.

⁹¹ Goodridge, A. S., Memoir, op. cit. p.5.

⁹² James Elmes, op. cit., p.54. For Elmes' drawings see PA 59/2 (1-3), RIBA Drawings Collection.

⁹³ RIBA Drawings Collection PB 325/3/(1-2).

⁹⁴ The Goodridge watercolour of Prior Park Chapel is in the collection of the Paul Mellon Centre of British Art, Yale University, B1975.2.763.

⁹⁵ For full account of the fire and the damage it caused see Roche, *Prior Park*, op. cit.

⁹⁶ Ibid, p.149.

⁹⁷ Pamphlet published 10 June 1836, copy in Clifton Diocesan Archives.

⁹⁸ *The Architectural Magazine*, October 1836, p.484.

⁹⁹ Little, *Prior Park*, op. cit., p.31.

¹⁰⁰ Little, *Catholic Churches*, p.184, nb. 28.

¹⁰¹ *Gentleman's Magazine*, 4 ns, August 1835, pp.180-1.

¹⁰² Ibid, p.81.

¹⁰³ It was perhaps, however, not the completed building but some of the preliminary designs that had a greater influence in particular the Greek Cross design and the dome of the Great Model that Goodridge drew inspiration from for Prior Park.

¹⁰⁴ For Wilkins' University College, London see Liscombe, *William Wilkins 1778-1839*, Cambridge University Press, 1980.

¹⁰⁵ Printed by Richard Crutwell, St James's Street, Bath for R. Ryan, Oxford Street London, 1816. Bound at Barratt's Library, Bond Street, Bath. (RIBA – Goodridge signature & few notes in margin), RIBA EW CAT. No. 2725.

¹⁰⁶ *Gentleman's Magazine*, 4 ns, August 1835, pp.180-1

¹⁰⁷ Ibid, p.71.

¹⁰⁸ Beckford to Goodridge, 24 January 1835, Beinecke Rare Book and Manuscript Library, Yale University, GEN 162 1/ii/18

¹⁰⁹ Both James Wilson and George Phillips Manners, Goodridge's two closest contemporaries practising in Bath submitted designs for this college. Though the letter from Beckford does not name the building, it is clear from his pointing out the five windows in the chapel that he is referring to the Manners designs for Queen's College and that it was the Manners design not the Wilson that Goodridge sent him. For more on Queen's College and the Beckford letter see, Frost, A., 'This sham university': Beckford, Goodridge and Queen's College, Bath', *The Beckford Journal*, vol.15, 2009, pp.47-53. See Prospectus for Queen's College Bath, Bath Central Library, LS B378BAT. For the Wilson design see Bath Central Library, Bodle Collection, vol.8, p.135 and for Manners see Bath Central Library, Chapman Collection, vol.2, p.87.

¹¹⁰ Beckford to Goodridge, 24 January 1835, op. cit.

¹¹¹ 30 October 1838, Beinecke Rare Book and Manuscript Library, Yale University, GEN 162 1/ii/18.

Chapter 6

‘Artistic Feeling’: Goodridge and the Gothic

The progression from Downside and Malmesbury Abbey in the 1820s, through the parish churches of the early 1830s, to the design for the new Palace of Westminster in 1835 illustrates how Goodridge combined his knowledge of architectural history with his own invented forms in the Gothic, just as he did in his Neo-Classical works.

That the Gothic was not Goodridge’s preferred style in which to build was made clear by his son in the *Memoir* when he pointed out that the Greco-Italianate attracted his father due to its purity and freedom, but that

‘Though a Classic, he had a great appreciation of the Gothic style in its varied developments, and his churches, viewed in comparison with buildings of the same period, before recent revival in Gothic architecture, shew artistic feeling’.¹

That Goodridge found a sense of freedom to express his ideas in the Neo-classical style, as has been shown, lead to him developing an architecture that was a mix of sources and periods, where historic fact was combined with invented form to create a new style. What the above statement suggests is that Goodridge’s interest in the historic periods of Gothic was neither the accurate antiquarian Gothic that writers such as John Carter advocated nor was it restrained by the principles of religion and morality that would define the Gothic Revival following the success of Pugin’s publications.² This in many ways released him from the restraints of having to use the Gothic for either historical accuracy or religious piety. It can be suggested therefore that the ‘artistic feeling’ Goodridge felt able to show in his Gothic style was made possible because he found as much freedom to blend forms in his Gothic churches as he enjoyed in his Neo-Classical works.

This ‘artistic feeling’ is clearly seen in Goodridge’s church designs, which although often standard Commissioner’s type in plan, display a blending of Gothic periods resulting in a style that would be termed ‘pre-archeologically’ Gothic.³ By looking at

each of Goodridge's Gothic churches executed during the 1830s, this chapter will show how, rather than designing Gothic Revival churches in the style of a particular Gothic period, Goodridge would overlay forms from several periods to which he then adds his own forms and invented features. The result was a Gothic style that while being a revival of historic architecture cannot wholly be classified into a particular period. It was a style which recalled the layering of historic periods on an original Gothic church through alterations and enlargements made over time, and through a new style perhaps illustrates that an essential understanding that Gothic architecture developed over a long and aesthetically innovative period.

Gothic Survival and Gothic Revival

Goodridge's early work in Gothic during the 1820s at Malmesbury Abbey where he learnt about Norman architecture, and Downside and Rode Hill, where he began to apply that knowledge formed the foundations upon which he continued to develop his Gothic style during the 1830s through the building of a series of churches in Somerset and Wiltshire. The first church projects of the 1830s involved Goodridge designing new structures to sit alongside or incorporate fragments of original medieval buildings.

St Michael's, Atworth in Wiltshire has a history as old as Malmesbury Abbey that would have appealed to Goodridge's interest in antiquarianism [fig.135].⁴ Permission was given to the Abbess of Shaftesbury to build a chapel on the site at Atworth in 1001 by King Athelred II, and this ancient Saxon foundation provides strong associations to the site. The development of the church went hand in hand with its patronage from Cottles House; the principal residence in the village and a building Goodridge would also work on during his career.⁵ In 1451 the church was entirely rebuilt by Thomas Beasin of Cottles House, and this structure lasted nearly four hundred years. John Buckler made the only known view of this fifteenth-century building sometime between 1800 and 1810. It illustrates a relatively modest medieval church with a tower.⁶ By 1830 it was decided that the fabric of the church was unsound and the decision was made to demolish the body of the structure leaving only the 1451 tower standing. To cover the costs of rebuilding an application was made to the Incorporated Church Building Society in 1830.⁷

Goodridge was presumably commissioned in 1830 or early 1831 as plans submitted to the ICBS by him are referred to in a second application made in April 1831.⁸ By May the cost had been calculated at £880 and by the following April work had been completed on the new church.⁹ A copy of Goodridge's plan exists showing the fitting up of the church and gallery [fig.136].¹⁰ Simple in design due to a combination of the small available funds and the low perpendicular style of the original, Goodridge's church is linked to the original tower by a small corridor from the vestry. While the original tower was obviously an influence on the new building, it still stands somewhat separate from the main body of the church. It could be suggested that Goodridge was unsure of how to incorporate the new structure or that there were not enough funds available to do so. Yet the separation is so clear that it was more likely Goodridge felt that the importance of the old tower was best emphasised by having it stand slightly apart from the new structure.

With the original tower annexed to the new building, what Goodridge effectively created at Atworth was a new church in the basic Commissioners' Church form. However, as much as Atworth in the Commissioners' tradition resembled a basic preaching box that internally maximised available seating, unlike the majority of Commissioners' Churches externally it did not place emphasis of the design on the west entrance, but rather offered a relatively simple treatment of all the elevations. Goodridge's understanding of the Gothic had benefited from his experience at Downside and Malmesbury, and at Atworth his exploration of various periods of Gothic through decorations and the forms he uses on the elevations, illustrates him continuing to add to that understanding in his own Gothic Revival work. The plain east and west gabled facades are broken up by solid buttresses topped with pinnacles that form a three-bay arrangement, the outer bays of which have horizontal banding, perhaps intended to relate to the horizontal banding that define the stages of the original tower.

The basic form of the church, with no aisles and strong gabled ends, is almost Saxon in its simplicity, but the elevations blend elements of Early English buttressing with Decorated tracery. Perhaps the most interesting feature on the elevations is the corbel table that is seen in the outer bays of the east and west fronts, and the side elevations below clerestory level, and above the windows. The trefoil arches are Early English but the particular arrangement on the side elevation end bays made up of two buttresses

flanking the corbel table decoration with a blank shield above is Norman in appearance [fig.137]. It is also reminiscent of the Embattled Gateway designed by Goodridge for the entrance to Beckford's garden at Lansdown in Bath, and would be seen again in his Norman designs for Devizes Castle from 1838-42.

The most interesting internal features are the iron columns supporting the gallery at the west end. The introduction of cast-iron allowed the gallery columns to be more slender and less obtrusive than stone, providing increased unobstructed views to the pulpit. The gallery itself also highlights the need to seat as many as possible within the church, where an unobstructed view, though desirable, was not as essential as all the parishioners being able to clearly hear the sermon being delivered. The use of iron columns was a new method for supporting gallery structures that was becoming increasingly popular, especially in the design of new churches, and Goodridge would continue to use cast-iron columns in alterations to both existing buildings and new structures. Sometimes moulded in the manner of shafted piers, sometimes plain, the iron incorporated into the church interiors was another example of Goodridge combining his new ideas and construction techniques with the sense of historical continuity.

When Atworth had been completed Goodridge moved immediately on to his next Wiltshire church, St Matthew, at Rowde where once again he had to build a new church around the elements of the original structure [fig.138].¹¹ As at Atworth, the original church at Rowde was fifteenth century. The initial intention was to enlarge and repair the church and a drawing by Goodridge dated 1831 shows the proposed North elevation with the entrance at its east end [fig.139].¹² A plan from the same date in the Incorporated Church Building Society records appears to correspond with the elevation proposal and includes one of the only section drawings of a church by Goodridge, including roof structure [fig.140].¹³ The 1831 elevation also shows a four-bay clerestory, the rendering of which by Goodridge suggests that this is the original fifteenth-century body of the church. The section confirms that it is only the new aisle walls that are new, and the plan reinforces this by clearly showing five original piers within the body of the church.¹⁴ The unusual placing of the entrance to the church at the east end of the north elevation, rather than the west, could suggest that Goodridge was perhaps following the original location of the entrance. Alternatively, by placing

the entrance near the original chancel, and effectively behind the choir seating, he would not have to lose too many pews from the west end of the nave to make room for the entrance access, and therefore ensure that the maximum amount of space was being used for seating down the entire length of the church.

In 1832 when the original side aisles were removed for Goodridge's new ones to be built, it became apparent that the walls were unsound and that, with the exception of the chancel and tower, all of the original building would need to be demolished.¹⁵ Clearly this was likely to have been the case as the alterations were always going to involve the removal of large sections of the structural support of the upper storey and roof. Goodridge produced new plans in 1832 in which he removed the old nave and replaced it with an entirely new structure that, though sitting on the old footprint of the building at ground level, was one bay shorter in length at clerestory height [fig.141]. The form of the original windows of the clerestory was retained, but the three bays corresponded better with the aisles Goodridge had originally designed. He also altered the triple-tracery window of the bay on the north elevations east of the porch with a double-light window, making it smaller and the proportion of the bay more balanced with the other window arrangements.

Internally the five piers supporting the original clerestory, as seen in the 1831 plan, were replaced by four new more slender piers, providing less obstruction for those seated in the north row of pews and a clearer view towards the pulpit. Goodridge's arrangement of the seating at Rowde in the form of two rows, rather than the central nave and two aisles that were seen at Atworth, ensured that the central axis of the nave provided a clear path between the original west tower and the original cancel. This arrangement also ensures that whilst as many seats can be provided as possible, so that all the congregation could here the preacher, a central visual focus towards the east end and the altar still remains. The two row arrangement rather than a nave and two side aisles, which would perhaps have provided slightly less seating space, would be repeated by Goodridge in his other churches where he was responsible for the design of new buildings, not just the re-pewing of old ones.

Work on the church at Rowde was completed by 5 December 1833 and a plan of that date shows the new seating in the church.¹⁶ Unlike at Atworth, where Goodridge built

the new church alongside the original tower, so that it appears annexed to the new building, at Rowde even after the removal of the existing clerestory, the footprint and basic plan of the new church was predetermined by the remains of the original structure being far more extensive. The old tower could not be attached to, or connected alongside, the new building as the presence of the original chancel dictated the length of the new body of the church. At Rowde Goodridge was working much more closely with harmonising with this original material, and in doing so produced a building that lacked some of the experimentation with decorative forms that are seen on the facades of Atworth.

The battlements of the rooflines were clearly taken from the original tower so as to harmonise with it, as were the pinnacles. The mass of pinnacles Goodridge placed atop every buttress are now missing but can be seen in the elevation drawings. What is interesting is that the gabled entrance on the north elevation seen in the drawings was not built. With the arrangement of a bay between two buttresses and a blank shield above a low embattled entrance door, it is reminiscent of the outer side elevation bays at Atworth and the Beckford Embattled Gateway. The porch design with the double gable above in the 1831 design, and single in the 1832, and its relationship to the side elevation is reminiscent of the church at Steeple Ashton, Wiltshire's greatest late medieval church, that has porches on both north and south elevations and which Goodridge would have known in 1832 as he would have passed though the village on his way to work at the church in Potterne [fig.142].¹⁷ The porch was not built and in its place a small arched doorway with drip moulds sits in the second bay without the gable roofline, creating a much more discreet entrance. In the fourth bay, where in Goodridge's drawing there is a tracery window, a new entrance has at some point been cut in to the church with a projecting wooden porch in the Decorated style.

Potterne, Wiltshire

As work at Rowde was completing Goodridge moved to undertake another project in Wiltshire on a church with far greater presence and importance. St Mary the Virgin at Potterne was built in the thirteenth century on the manor of the Bishop of Salisbury [fig.143].¹⁸ It understandably had close connections to Salisbury Cathedral, a building shown in Chapter One to have been a great influence upon Goodridge's early Gothic. In December 1832 Potterne church authorities applied to the Incorporated Church Building

Society for a grant towards the enlargement of pews and gallery and Goodridge's plans were forwarded in January 1833.¹⁹ Essentially this was a re-sitting project completed swiftly and by 30 May 1833 and comparison of the plan before and after Goodridge's alterations clearly illustrates the increase in seating allowance from 536 to 730 [figs.144-145].²⁰ The new gallery at the west end was supported, as at Atworth, by slender cast-iron columns, illustrating Goodridge furthering his interest in the use of structural iron that had been developed through his work at Cleveland Bridge in Bath. It was not the size of the job that was significant about Goodridge's time at Potterne, but the experience he gained working at the church, and the influence of the building. The tall lancet windows of Potterne and the heavy buttressing make it an Early English church of 'exceptional purity'.²¹ Experience of the repeated arrangement of triple lancet windows at Potterne, that make it a classic source of the Early English church front, would have combined with his development of Early English at Downside and enhanced Goodridge's ability to interpret the Early English style in his Gothic Revival designs. The crossing tower was altered in the fifteenth century to include a pierced parapet, pinnacles and a stair tower.²² The result was a church that already had a very obvious combination of Gothic periods, which must have appealed to Goodridge's Gothic Revival style with its increasing use of forms from several periods on one building.

These three churches are significant as they also indicate the geographical area Goodridge was working in. From the west Wiltshire border with Somerset moving into central Wiltshire at Devizes, Goodridge was travelling past many of the county's finest Gothic churches.²³ With his interest in antiquarianism, and the fact that he was busy working on Gothic projects, the possibility to visit churches such as Steeple Ashton and Bishop's Canning's with its tall spire inspired by Salisbury, would have appealed to Goodridge. He had the opportunity to continue to add to his knowledge of Gothic architecture and find further resources for decoration and forms, while working on building up his own Gothic style.

What these projects in Wiltshire clearly illustrate is Goodridge developing a Gothic Revival style that can adhere to the original structure and utilise elements that characterise the period of Gothic architecture they represent. To do this required a good knowledge of the various periods of Gothic and the forms that defined them. That

Goodridge had begun to acquire an education in the Gothic from a young age has already been seen, and what his work on each of these churches show is that he employed his already established knowledge while simultaneously continuing to further his education in the Gothic. What they also show, however, is that while harmonising with the fabric of existing structures Goodridge was also still able to include forms of his own invention. This combination was perhaps what allowed him to show some of the ‘artistic feeling’ that A. S. Goodridge recognised in his father’s church designs.

A new Church at Combe Down, Somerset

While both Rowde and Atworth churches were examples of Goodridge working with the style of existing fragments of original Gothic buildings, the most significant church design in terms of the development of his own Gothic Revival style before he embarked upon the Palace of Westminster competition was the new church he built at Combe Down near Bath [fig.146].²⁴ A basic Commissioner’s type church in plan decorated with a wealth of pinnacles, Holy Trinity at Combe Down is not quite perpendicular, but neither does it fit comfortably into any other classification of the Gothic. The sources of the designs are varied and span every gothic period, elements particular to Somerset churches and Goodridge’s own imagination. The result is a church Pevsner called ‘pre-archeologically’ Gothic.²⁵ Just like with the condemnation of Christchurch, Rode Hill, Pevsner’s comment reads like an insult but a Gothic style without known precedent was exactly what Goodridge was trying to achieve. He was using a variety of Gothic forms from every period, as sourcing his influences from looking at medieval buildings before the advent of archaeology or antiquarianism and the classification of the periods into distinct styles in publications such as Thomas Rickman’s *An Attempt to Discriminate the Styles of Architecture in England, from the Conquest to the Reformation* published in 1817.

Combe Down village had built up during the eighteenth century around Ralph Allen’s stone quarries and stoneworker’s houses, and by 1831 the need for an Anglican church in the village was well established. A church building committee was formed and a site purchased in December for the cost of £200, and Goodridge was commissioned to design the new church.²⁶ The foundation stone was laid on the 22 May 1832 by which time a grant from the Incorporated Church Building Society had been awarded following the submission of plans in March.²⁷ It is known that in 1832 the Rev. C.

Johnston ordered plans to be drawn up to include a crypt for the church and for the land to become a churchyard.²⁸ Presumably Goodridge drew up these plans and had they been accepted more extensive work to the crypt structure and foundations would have been executed before the foundation stone was laid. However, opposition to the churchyard appears to have soon prevented any further development of the crypt.²⁹ It was not until 1837 that the churchyard plan was officially stopped when the Charity Commissioners Deed of Trust ensured that it would be only as 'lawn shrubbery and ornamental garden', a decision that Goodridge would have supported.³⁰

Had the decision to build the crypt gone ahead it is likely that Goodridge would have encountered problems with the land, although not on the scale he did at Clifton when building the Twelve Apostles. The condition of the land when it was purchased was poor, with years of deposits of debris from the stone mines making it rough and uneven.³¹ Goodridge's abilities as a land surveyor that were questioned in Bristol are again queried at Combe Down. When he gave evidence at the Great Western Railway Bill proceedings in 1835 he was joined by Henry Smith, a land surveyor from Bath.³² The main issue under discussion was concerns over the railway line passing through land at Prior Park. Henry Smith had surveyed the Lyncombe and Widcombe parish for the tithe map in 1830 and was asked to offer his opinion on Goodridge's many assertions concerning properties that would be damaged or affected by the new railway line. Smith was also asked questions about Goodridge's professional standing. His response shows that, though he valued Goodridge highly as an architect, having known him for many years, he had doubts over Goodridge's experience surveying land,

'Mr Goodridge's experience as an architect I do not doubt; but his Knowledge as a land Surveyor I do doubt, because when the Coombe [sic] Down Church Committee purchased their land they sent for me to measure the land and see Justice done them, and I was further employed in that Department...and further, it was necessary to lay down the true meridian of the line, that the Church might be put due East and West; I was employed to do that, and not Mr Goodridge'.³³

It would seem strange that Goodridge's ability as a land surveyor be brought into question at the time when he was employed to survey the land between Bathwick and Twerton for the Great Western Railway. It is possible that Smith was taken on to

survey the Combe Down site before Goodridge was employed as the architect of the project. The development of the Church in Frome in 1836 will show that Goodridge did not even visit the site before designing the church, so it was perhaps not unusual for him not to be the one to undertake the land survey, especially at a point in his career when he is becoming increasingly successful. Had it not been located so close to Prior Park, where Goodridge was also working in 1834, it could have been suggested that Goodridge did not even visit the Combe Down site before preparing the designs. There is a quality to his church design of isolation that separates them from his Greco-Italianate projects. Though Goodridge is constantly aware of the Picturesque qualities of the landscapes the churches are within, the buildings are not conceived to sit so organically in those settings as the villas.

The church at Combe Down was nearing completion in 1834 but construction was delayed when the contractors went bankrupt and new masons had to be found.³⁴ The 1835 consecration of the church was noted by the *Gentleman's Magazine*, which also pointed out that Goodridge had gifted the church the east window.³⁵ The total cost of the church was £4,300 and in addition many items were donated, including Goodridge's coloured glass for the east window.³⁶ It is a vast difference in cost from the modest sum of Atworth Church a few years before, and it was surely the extravagant and highly decorated exterior stonework of Combe Down that was behind such an expense.

In 1883 new side aisles were added to the church breaking up the original Goodridge design. Alongside a plan of the church by Goodridge from 1835, the only view of his original design for the exterior, prior to the 1883 additions, is an engraving published in 1832-3 as part of the fundraising by subscription campaign [figs.147-148].³⁷ The view is a typically Goodridge scene where the building is viewed in its landscape setting. Combe Down had been known since the eighteenth century as a picturesque village owing to the extensive planting of trees undertaken by Ralph Allen. By showing extensive background of open field Goodridge was emphasising this picturesqueness, and perhaps aligning the vertical lines of the church with the tall trees beside it. However, the church does not sit quite as comfortably in the landscape as it could have had Goodridge's work included developing the grounds as well as the building.

The engraving shows that the Early English buttressing and Perpendicular pinnacles of the east front were originally extended around all sides of the structure. The decoration of the church is a combination of stylised pinnacle toppings that are Norman in appearance, and stone tracery decoration reminiscent of the walls of the Henry VIII Chapel at Westminster Abbey, which runs between the top of the east window and the tower base. The carved decoration around the entrance doorway at the east end as built is different from that which is seen in the engraving. The engraving shows a pointed gable above the doorway interrupting the base of the east window just as the entrance at Atworth, completed in 1832 did. The entrance at Combe Down as built has no projecting gable and the horizontal between the door and the base of the east window is unbroken. What the entrance as built does boast is detailed carved stone decorations more reminiscent of the entrances of later Decorated or early Perpendicular churches. Interestingly the blind shields, so Norman and castellated in effect when seen at Atworth and in the designs for Rowde, are now placed in the two corners above the entrance door at Combe Down, and when surrounded by carved decoration, resemble Perpendicular porches.

It is the tower of Combe Down that is the most striking element of Goodridge's design and led to Pevsner calling it 'pre-archeologically Gothic' [fig.149].³⁸ A complex mix of pierced gabled tracery parapets, detached pinnacle shafts and highly stylised pinnacle tops, the tower is a riot of different periods and inspirations. The main influence appears to have been the fact that Combe Down church was a new Somerset Church and in being such followed a long tradition of impressive church towers in that county. The curved parapet tracery of Goodridge's Combe Down tower perhaps reflects the ogee porches of the churches at Doultong and Wellow, two villages close to Bath and on the route Goodridge would have travelled to get to Downside, and the south porch of St Andrew's in Mells built c.1490 [fig.150].³⁹ The detached pinnacle shafts resemble those of North Petherton church from 1515 while the curved spire of Ilminster Church is also echoed in Goodridge's Combe Down tower.

The great period of church building in Somerset spanned the transition from Decorated to Perpendicular, ending around 1500, and the Somerset Perpendicular style is particularly strong.⁴⁰ The emphasis on the tower also comes from the Somerset church tradition, as in the 160 years prior to the reformation more church towers were

constructed in Somerset than in any other part of England.⁴¹ The Somerset church towers in design also stand apart from any other group of regional churches owing to 'their style, their intricate decoration and their great height'.⁴² The towers of North Somerset in particular have been categorised by there strongly marked horizontal divisions at the tower stages by string courses that continue uninterrupted across buttressing, and it is these such towers that Goodridge was likely to have had more extensive knowledge of.⁴³

It is likely that Goodridge travelled extensively around North Somerset on route to projects such as Downside and for his own interest. It would be unusual if he had not visited Wells and nearby Glastonbury and developed his own understanding of the Somerset Perpendicular style. It is therefore possible to surmise that the 'pre-archeologically' Gothic of Combe Down was actually Goodridge infusing his layering of Gothic periods with a strong sense of the Somerset church vernacular, creating not just his Gothic Revival Style, but at Combe Down a Somerset Gothic Revival style.

The Catholic Church in Lyme Regis

Goodridge's final Gothic church prior to his design for Palace of Westminster was the Catholic Church of St George's in Lyme Regis, Dorset, briefly mentioned in the previous chapter [fig.151].⁴⁴ In general style and appearance the Lyme church is very different from the Somerset influenced Combe Down. It is far more similar to the Frome Church that would be built following the Westminster project in 1836.

The site was purchased for the church in February 1835 and according to reports, building work began immediately, suggesting that Goodridge had already produced the plans at the end of 1834.⁴⁵ The foundation stone was laid on the 23 April 1835 on St George's Day, an occasion that held great symbolic importance for the Town.⁴⁶ The history of Lyme Regis as a Catholic settlement dates back to 773 when the Saxon King of the West granted land on the west banks of the river Lyme to monks from Sherborne.⁴⁷ In 1284 Edward I awarded Lyme its Royal Charter allowing Regis to be added to its name, and the official seal is the first instance of the representation of St George. The history of the town with its Royal and Catholic associations were probably part of what made Bishop Baines so involved with the project at Lyme, an involvement that led to Goodridge being commissioned to design the church. Father Fisher, the

original priest responsible for the church left and in 1836 there were financial problems paying for the work and the builder Mr S. Osborne took possession of the building. It would seem that Goodridge's involvement never really went further than producing the designs and no correspondence exists with him in the Church archives.⁴⁸ By February 1836 money had been raised and the church reposessed so that work could continue, although it was still partly unfinished when the first Mass was said in August of 1837.

At Lyme Goodridge once again returns to the Early English arrangement of a triple lancet window with a round tracery window above that he had used at Downside Abbey in the early 1820s. The heavy buttressing and pinnacles again are Early English in style, although the round headed piercing in the pinnacle towers are Norman. The shallow porch is typical of Early English, and the gable of the porch interrupting the window above has been seen already in Goodridge's works. The most striking element of Goodridge's design for the church was the original tower and spire [fig.152].⁴⁹ In Early English style the Tower buttresses are pierced with windows. Although hard to tell from the engraving of the original tower design, it would appear that these windows, like the piercing of the pinnacle towers, are round arched not lancet. This would be another example of Goodridge overlaying the Early English with elements of the Norman.

The original tower was not completed immediately, as financial problems delayed the building of the church.⁵⁰ In 1855, Bishop William Vaughan who had been parish priest of the church and had lived in the tower rooms, requested that the tower and spire be completed. Unfortunately the original tower spire was found unsafe during a storm in 1936 and dismantled. The replacement is much lower and lacking the decoration and pinnacles of the original, and owing to this appears almost an appendage to the church, unlike the original design, which dominated the view.

What is clear from the Goodridge engraving of the Church is that this was perhaps example of him designing the church 'site unseen'. The view, like that of Combe Down, is highly Picturesque, with the church nestling in the surrounding landscape framed by trees and vegetation. The site appears level with a path curving around the front leading to the entrance. In actuality the site is very different, as the church sits on a rise at the top of a hill leading down into Lyme. The church entrance is reached by

climbing a flight of steep steps, then walking up a sloping path. The south side therefore sits atop a gradual downward slope towards the town, and much work must have been done to level out the site out before building began.

Internally the church has a rib-vaulted ceiling reminiscent of that at Downside, and the pier capitals are decorated with carved foliage in the Norman style. The glass of the North window matches that seen in Goodridge's design for Frome Free Church of 1836, and suggests he was responsible for designing the pattern, or choosing which pattern would be used.

What makes the Lyme Regis church stand out from the Combe Down church before it, and the Frome Free Church that followed, was the placement of the tower. Located at the southwest corner of the original Goodridge building, the tower prevented the Lyme Regis church appearing too similar to the Commissioners Church type, which Goodridge's church designs strongly resembled. It was almost as if the emphasis of the church was being purposefully taken away from the west entrance, where the Commissioners type placed most of its design details, and focused to the side of the 'preaching box'. This alteration in focus was perhaps a conscious move on Goodridge's part to have his only Catholic parish church design appear different than his other Anglican ones.

The churches at Combe Down and Lyme Regis mark Goodridge's layering of Gothic periods that had begun at Downside, and his invented forms. As the 1820s moved into the early 1830s his knowledge of Gothic increased through travel, the greater availability of publications available and his own experience of working with medieval buildings. It was this layering of Goodridge's knowledge of the Gothic periods and architectural history combined with his own ideas about forms and 'artistic feeling' that prepared him for his work on the Palace of Westminster competition.

The Free Church in Frome

The design of the Free Church in Frome, now known as Holy Trinity, is the result of the accumulation of Gothic ideas that Goodridge had been developing for over fifteen years [figs.153-155]. Goodridge's work on the church probably began in March or April of

1836 and the greatest source of information about the development of the church is the diary of Thomas Bunn, the gentleman of Frome.⁵¹ Bunn was a well-known Frome citizen who had legal training and was heavily involved with the foundation of the Free Church and the National School that shortly followed it, also possibly designed by Goodridge.⁵² He appears to have not been on the building committee, but advised them and was responsible for drawing up many of the lease documents concerning the church. The first reference to the church in the records of the Incorporated Church Building Society is dated May 16 1836 when a full estimate was included, suggesting drawings were complete by this time.⁵³ Building was under way by August and fundraising events were held to continue to raise the necessary money, including a Bazaar held on the 9 and 10 August at which Bunn purchased 'a print of the church at Combe Down', presumably the same engraving which Goodridge had produced as part of the fundraising for Holy Trinity Combe Down.⁵⁴ Bunn provided the contract and schedule for the work, with Goodridge drawings annexed, which was signed by the contractor, a Mr Brown on 22 September 1836.⁵⁵

It was during the progress of the building that details begin to arise about the extent of Goodridge's involvement with the church once construction was under way. It seems that he again designed the church 'site unseen', as it is possible he also did at Lyme Regis. Bunn notes in his diary excerpts from a long letter he had sent to the Rev. J. B. B. Clarke in which he had listed remarks he had previously made about the site to the committee.⁵⁶ He had praised them on the choice of site and architect, but goes on to mention certain errors he feels have been made. The first being the chosen site, which it appears, is too small,

'The first is one of which I believe you are still unconscious. In your agreement you confined the site to a certain spot, without consulting your architect ... The architect should have determined the site'.

The second is even more significant,

'You, or perhaps I, should say to the committee, for I wish to avoid saying anything personal, employed an architect to draw the plans, without giving him the opportunity to see the site. When I breakfasted with him a few weeks since, he said the elevation would have been different if he had seen the place, but not as I apprehend more expensive. He has since told the

contractor that he will never again draw and elevation without viewing the site'.⁵⁷

The fact the design was made without viewing the site is confirmed when the undated engraving of the original design is studied. Bunn points out there was a row of house only fifteen feet away from the west end of the church, a fact clearly not shown in the view Goodridge produced, which is once again highly Picturesque.⁵⁸ Bunn also records the reply from Rev. J. B. B. Clarke claiming that Goodridge had not asked to see the ground 'never hinted even that he wished to see it, and was never in the least forbidden to see it'.⁵⁹ A year later, when the church was still unfinished, it appears that the committee were continually making alterations in order to save funds.

It was these alterations that put at risk the committee's ability to claim the ICBS grant as the changes meant a deviation from the original accepted plans. It seems that the committee attempted to solve this problem by laying the blame entirely at Goodridge's feet, claiming that as it was designed without knowledge of the site, changes had to be made while constructing the church. Bunn then sent a letter to Goodridge in which it would seem he attempted to get Goodridge to alter a design in accordance with a sketch Bunn had sent showing changes, probably in order to claim the grant.⁶⁰ Goodridge came the next day 'full of vexation' and stated that the fault was the man the committee had got to direct him as he was sent to the wrong site.⁶¹ In spite of this Goodridge then wrote to the church committee 'expressing his vexation at the deviations of the committee from his plans and reminding them that their attempts at small savings and their trifling alterations which injure the beauty of the building, may cause them a loss of £300 granted by one of the church building societies'.⁶² He visited Bunn on 22 November 1837 in order to sign what was needed to claim the ICBS money. However, the ICBS did not actually receive the Certificate of Completion until 30 October 1838.⁶³

Similar to the design of the church at Lyme Regis, at Frome Goodridge returned to the Early English arrangement of the east end with triple-lancet windows and an oculus cut out above it beneath a gable. This time however, two towers with high spires rather than small pinnacles flank the front. These 'ugly turrets' lack the complete vertical progression of the Towers at Christchurch, Rode Hill, resulting in more uncomfortable and less forceful appearance.⁶⁴ What is the most striking about the Frome Free Church

design, and what seems as awkward as the turrets, are the three entrance portals on the front of the church [fig.156]. They are reminiscent of the entrance portals of the great French cathedrals, such as Amiens or Chartres, yet are combined with four large Early English buttresses at intervals. The entrance portals seem incongruous and out of proportion to the rest of the church. It was a clear example of him layering Gothic forms from various periods to create his own Gothic Revival style that was a balance of history and fancy.

Of all Goodridge's church designs the Frome Free Church was the one that would most resemble the Commissioners Church type, appearing as a plain rectangular box, with very little decoration, and all attempts of the architect to add his own experimentation with forms or style concentrated on the west front. It was almost classical in its simplicity and unadorned wall surfaces, and the Gothic details in the tower pinnacles and triple-portal entrance seem somewhat unconvincing as a result.

Throughout the 1830s what increasingly came to define Goodridge's Gothic Revival architecture was his ability to combine forms that were both characteristic of a particular historic period and newly invented.⁶⁵ The product of this was an architecture that was both reviving the original forms of Gothic while simultaneously taking creative inspiration from them. What is perhaps most revealing about Goodridge's church designs during the 1830s is that they seem to illustrate far more about his knowledge of forms and his 'artistic feeling' than they do any strong religious conviction. By the 1830s Gothic had become the committed choice of style for the design of new Anglican churches, and as a result of the Commissioners' Church model any new buildings or alterations to existing ones had placed the emphasis on ensuring that as much seating as possible were available within the church, irrespective of sight-lines and the visual focus upon the east end. It was in this tradition the Goodridge's churches can be placed, with perhaps the exception of the Catholic Lyme Regis, which was an adapted version of his chapel at Downside. Goodridge, as a member of a non-conformist congregation well known for the influential preaching of Rev. William Jay, would have acknowledged the importance of the Commissioners' Churches placing such emphasis upon a congregation hearing the sermon rather than having clear views of the altar.

The Frome Free Church was begun in the same year A. W. N. Pugin published *Contrasts: or, A Parallel between the Noble Edifices of the Middle Ages and Corresponding of the Present Day* (1836), a publication that highlighted not only the inappropriateness of the Neo-Classical for ecclesiastical buildings, but also that modern Gothic was merely imitating the medieval world without displaying or encapsulating its religious values. Two years later the Cambridge Camden Society was formed, signally the beginning of the end of the period of Gothic Revival ecclesiastical architecture when the blending of forms and styles from the various periods of Gothic with overt experimentation of forms could stem purely from artistic or antiquarian inspiration. With the influence of Pugin and the raise of Ecclesiology, the emphasis on spiritual symbolism saw the Commissioners' preaching boxes of the 'Low' church replaced with axial planning where all seats faced east and the focus of the congregation was returned to the altar. In this respect Goodridge's Gothic churches lack conviction because, although Gothic was the accepted style for a new ecclesiastical building, he felt no great drive to have his Gothic style express any religious fervour or display a wealth of spiritual symbolism. Similarly, as Neo-Classicism was his preferred style, he never felt strongly enough in his exploration of forms and materials to produce designs as innovative as those of Cleveland Bridge or Lansdown Tower, or the Catholic projects at Prior Park and Bristol. He did not have the ambitions that drove Baines' desire for the Prior Park chapel to hold immense religious symbolism, and even his Downside Chapel was restrained and suited more to the contemplative life of the monastic community as opposed to Baines' grandiose dreams. Where Goodridge's Gothic did more successfully carry with it great symbolic importance was not in ecclesiastical architecture, but in his competition entry for the design of the New Palace of Westminster.

¹ Goodridge, A. S., 'Brief Memoir of the late Henry Edmund Goodridge', *RIBA Sessional Papers*, 1864-5, pp.3-5.

² Carter was one of the most prolific writers on Gothic antiquarianism in the national and architectural press, for an assessment of his work see Crook, J. M., *John Carter and the Mind of the Gothic Revival*, Society of Antiquaries of London, London, 1995. Following A. W. N. Pugin's publication of *Contrasts*, in 1836 and *The True Principles of Pointed or Christian Architecture* in 1841, the debate about the appropriateness of the Gothic for ecclesiastical buildings found new vigour, see Brooks, C., *The Gothic Revival*, Phaidon Press Ltd, London, 1999 and Eastlake, C. L., *The History of the Gothic Revival*, 1872, (Revised edition with introduction by Crook, J. M., Leicester University Press, Leicester, 1970).

³ Pevsner, N., *Bristol and North East Somerset*, Buildings of England, 1958, p.172. Pevsner uses the term when describing Goodridge's Holy Trinity Combe Down, which will be discussed later in the chapter.

⁴ For Atworth see Dowdeswell, W. H., *The Church of St Michael Atworth: A Short History*, Atworth History Group, 2004, and Pevsner, N., *Wiltshire*, Building of England, rev. edition, Penguin, 1975, p.96.

⁵ Four drawings by Goodridge for Cottles House are in the Gloucestershire Archives, D1086/P13. They are undated but have been attributed to 1860. It is likely, however that they are actually from earlier in his career, probably 1830-1 when he is working on the Church.

⁶ Buckler view is in the collection of the Wiltshire Heritage Museum.

⁷ ICBS 1257, f.1.

⁸ Ibid, f.11.

⁹ ICBS 1257, f.17 the certificate of completion is signed by the building committee and Goodridge.

¹⁰ ICBS, 1257, f.18 signed by Goodridge and dated 1832 most probably the final plan that accompanied the certificate of completion.

¹¹ Pevsner, Wiltshire, op. cit., p.383.

¹² Wiltshire and Swindon History Centre, PR/Rowde: St Mary and St Michael/1562/11.

¹³ ICBS 1362, f.6.

¹⁴ As yet no views of the original church before Goodridge's alterations have been located in order to compare the drawing to the original fabric of the church.

¹⁵ Letter to ICBS, *ibid*, f.11.

¹⁶ In the collection of the RIBA there is a set of four drawing for the church at Rowde by Goodridge presented by Mowbray Green in 1942 (SE 16/10, 1-4). These drawings are not quite as finished in presentation as the north elevation at the Swindon collection; the members of the Wiltshire Building record have attributed the RIBA drawings to the hand of Goodridge's pupil Harvey Lonsdale Elmes. However, Elmes is recorded as having joined Goodridge's office in 1834, by which time the Rowde church had already been completed.

¹⁷ For Steeple Ashton see Parker, D.. & Chandler, J., *Wiltshire Churches*, Stroud, 1993, p.140-2.

¹⁸ Pevsner, *Wiltshire*, *op. cit.*, pp.371-3.

¹⁹ ICBS 1511, f. 1, 6 & 7.

²⁰ *Ibid*, f.16.

²¹ Pevsner, *Wiltshire*, *op. cit.*, p.371.

²² *Ibid*.

²³ For Wiltshire churches see Parker & Chandler, *op. cit.*

²⁴ For Combe Down see Perrott, E., & Botley, K., *Holy Trinity, Combe Down 1835-1985*, Holy Trinity, Combe Down, Bath, 1985, and Pevsner, *Bristol and North East Somerset*, *op. cit.*, p.172.

²⁵ *Ibid*.

²⁶ Land Accounts in Holy Trinity Church Archives.

²⁷ ICBS 1387, f.2. The plans were returned to Goodridge on 9 April 1832, *ibid*, f.16.

²⁸ These plans are referred to by Perrott and Botley, *op. cit.*, p.12 and are believed to be in the archives of the church, although they are presently missing.

²⁹ The archives of Holy Trinity Combe Down include several letters discussing the churchyard and crypt and the belief that the new use of the land would ruin the scenery of the building.

³⁰ Charity Commission Deed of Trust 25 April 1837, Holy Trinity Church Archives.

³¹ Perrott & Botley, *op. cit.*, p.13.

³² Records of the House of Lords, Opposed Private Bill Committee Evidence, Great Western Railway Bill, 1835, Vol. 1.

³³ Records of the House of Lords, Opposed Private Bill Committee Evidence, Great Western Railway Bill, 1835, Vol. 1, p.860.

³⁴ ICBS, 1387, f.14. This would explain why the inscription around the west door dates from 1834 and not 1835 when the church was completed and consecrated.

³⁵ *Gentleman's Magazine*, 1835, part ii, p.196.

³⁶ Church Building Accounts, Holy Trinity Church Archives.

³⁷ For plan see ICBS 01387, f.27. The engraving is in Bath Central Library, Hunt Collection, vol. III, between pp.54-56.

³⁸ Pevsner, op. cit.

³⁹ See Wickham, A. K., *Churches of Somerset*, London, 1965.

⁴⁰ Ibid.

⁴¹ Ibid, p.88.

⁴² Poyntz Wright, P., *The Parish Church Towers of Somerset: Their Construction, Craftsmanship and Chronology, 1350-1550*, Avebury, 1981, p.1. Poyntz Wright's work is the definite assessment of Somerset Church Towers but see also Allen, I. J., *The Great Church Towers of England*, 1932.

⁴³ The regional characteristics of the Somerset Church towers were recognised during Goodridge's lifetime by Freeman, E. A., *On the Perpendicular Style as exhibited in the Church Towers of Somerset*, Somerset Archaeological and Natural History Society, 1852.

⁴⁴ See Mostyn, D., *The Church of St Michael and St George, Silver Street, Lyme Regis 1837-2000*, Axminster, 2000.

⁴⁵ Account Books of St George Lyme Regis are in the Plymouth Diocesan Archives.

⁴⁶ Mostyn, op. cit., p.10.

⁴⁷ Ibid, p.9.

⁴⁸ There is a considerable amount of correspondence concerning the building of the church in the Plymouth Diocesan Archives at Buckfast Abbey, but it is mainly between Osborne the builder and the church authorities.

⁴⁹ A copy of the engraving is in the archives of the Plymouth Diocese at Buckfast Abbey.

⁵⁰ The presbytery was not built until 1838 and was to the design of Welby Pugin, see Little, B., *Catholic Churches since 1623*, Robert Hale, London, 1966, p.73.

⁵¹ Bunn's involvement with the commissioning and building of the church is recorded in his personal diary, which is in the Collection of the Frome Museum. The diary has been reproduced in Gill, D. J., ed, *Experiences of a Nineteenth Century Gentleman: The*

Diary of Thomas Bunn of Frome, Frome, 2002. For the Church see, McGarvie, M., *The Book of Frome*, Barracuda Books, 1980.

⁵² Bunn does not refer to Goodridge in relation to the National School design in his diary, but as the two projects were executed almost simultaneously it is likely Goodridge prepared a design at the same time as working on the church. An engraving of the National School shows a structure with large tracery windows not dissimilar to those Goodridge had used in 1817 on his Gothic Mansion, and the spire of the Free Church is prominent in the background, suggesting that this view may even have been drawn by Goodridge. See McGarvie, *ibid*, p.118.

⁵³ ICBS 2013, f.1.

⁵⁴ Diary, 10 August 1836, Gill, *op. cit.*, p.81.

⁵⁵ *Ibid*.

⁵⁶ *Ibid*, 22 December 1836, pp.83-4

⁵⁷ *Ibid*.

⁵⁸ *Ibid*, p.83.

⁵⁹ *Ibid* Clarke's reply was dated 20 Dec 1836, p.84.

⁶⁰ *Ibid*, 12 October 1837, p.85

⁶¹ *Ibid*, 28 October 1837.

⁶² *Ibid*, Goodridge letter quoted by Bunn 30 October 1837.

⁶³ ICBS, 2013, f.15.

⁶⁴ Pevsner, *North Somerset & Bristol*, *op. cit.*, p.196.

⁶⁵ Goodridge last Gothic design dates from 1842 and stands apart from his other projects and the style he created during the 1820s and 1830s for the simple reason that it had very little exterior for him to display his new Gothic Revival style upon. The Jewish Synagogue in Corn Street was located in a restrictive site with only a short street frontage and basic plan of the building can be seen in the 1886 Ordinance Survey Map of Bath, sheet XIV.5.14. The foundation stone of the Synagogue was laid in September 1841 and reported on in the 16 September *Voice of Jacob*. For the Synagogue see Brown, M., and Samuel, J., 'The Jews of Bath', *Jewish Historical Studies*, vol.xxix, 1982-6, pp.135-159, a version was published in *Bath History*, vol.1, 1986, pp.150-172. The building was demolished in 1965 and the above article reproduces the only image of the building exists, in which a large Gothic window can just seen.

Chapter 7

A Palace for Parliament:

Goodridge and Westminster

At the same time as he was reinventing the architectural representation of the Catholic Church in Bath, the opportunity arose for Goodridge to participate in the competition to design a new Palace of Westminster, the most significant English public building of the nineteenth century.

The competition offered the chance for young provincial architects to make their names professionally, and it presented Goodridge, whose career was already well established in Bath, the opportunity to move out of the provinces and into the heart of national architectural developments. However, analysing his entry is made difficult by the fact that his drawings for the competition are now lost. The only evidence that does exist of Goodridge's competition entry is the two-page description he wrote for the catalogue of the exhibition of entries held at the National Gallery in 1836, a review of his design in the *Gentlemen's Magazine* and references to his entry by Beckford and Thomas Bunn of Frome.¹

Even with so little evidence through which to understand his designs, this chapter aims to build up an image of what they could have been like through the descriptions and references, by studying the old Palace plans and comparing what other entrants designed, and through knowledge of what form Goodridge's Gothic style had adopted by 1835. By placing the Palace of Westminster at the heart of the development of Goodridge's Gothic style and alongside his monumental classicism, a surprisingly accurate assessment of his designs can be made even though they have not survived. If the previous chapter illustrated how Goodridge's Gothic Revival style was made up of a blending of various forms and periods, this chapter will investigate how Goodridge used that style to convey the significance of the Palace of Westminster building and site through emphasising its historical associations.

The Competition

Before the old Palace of Westminster was largely destroyed by fire on 16 October 1834 it was a jumbled collection of buildings that were unfit for use, too small to house the growing Commons and despite the best efforts of John Soane and James Wyatt, lacking any real coherence in design. For several years architects had been advising, discussing and planning new buildings or alterations to the old Palace and to many the fire was advantageous as it presented an inescapable opportunity to start again. The joint Lords and Commons select committees announced the competition for the design of a new palace on 3 June 1835, with a long list of stipulations and a December deadline.² The competition would arouse passionate responses about the pressure of the time limit, the restrictions of the site, and the choice of architectural style. While the winning design would receive equal praise and censure, the losing competitors pushed themselves to create, within the time limit, designs on a scale outside of many of their realms of experience. Added pressure came from the knowledge that it was not only a career-making opportunity but also the chance to design a building that, as the seat of the country's government, would invariably come to define the style of the nation's architecture.³

As well as the long list of stipulations provided to all competitors, for a charge of £1 they could also purchase a lithograph plan of the site and its existing buildings [fig.157]. Labelled on the plan were the two points from which perspective views were to be made, one looking north-east into Old Palace Yard, the second south-east into New Palace Yard. Most entrants also included the river front elevation, many as a perspective view. Beckford refers to Goodridge's river front and Goodridge himself refers to the Royal Approach in Old Palace Yard and the New Palace Yard Commons entrance, so it can be assumed that at the very least the drawings Goodridge submitted were a plan, the two perspectives and the river front elevation.⁴

On 7 October 1836 Thomas Bunn of Frome visited Goodridge for breakfast and was shown the Westminster designs offering a further insight into Goodridge's scheme,

‘His elevations are splendid, the House of Lords and Commons are distinguished, and the whole did not look like a Cathedral. The plan preferred does not distinguish the Houses, and look in my eye like ecclesiastical architecture.’⁵

The date of this meeting several months after the National Gallery exhibition confirms that on the close of the exhibition the drawings were returned to Goodridge, and therefore were likely to have remained in his possession and then passed on to his sons.

Following the fire that destroyed much of the existing fabric of the Houses of Parliament compound at Westminster, the buildings were patched up in order to continue to function. The design stipulations when they were released in 1835 allowed for anyone to enter and that the entrant's identities were to be concealed by the use of a motto or pseudonym.⁶ The scale of all drawings was stipulated, no colour could be used and only three sepia-tinted perspectives were permitted. But the greatest stipulation, and the most controversial, was the decision that the style of architecture was to be Elizabethan or Gothic.⁷ The nature of the competition, allowing any architect of any age or experience to enter and opened it up to far more than the usual use of one or two known architects for public works who may somehow be related or associated with any of the select committee members or the Office of Works. The choice to have the competition judged by four amateurs was almost as controversial as the choice of style, and the national and architectural press reported almost daily on disagreements over the Commissioners, the site and the style of the building. Even before his competition entry was completed Goodridge was involved with the greatest architectural project of his age.

The site was impressive, measuring 800 x 300 feet and near rectangular in shape. Opportunity was provided to extend the site south and competitors were given the option of using a further plot 200 x 350 feet, which would expand the riverfront to 1000 ft in length is so desired. Westminster Hall and the Law Courts were to be retained, creating the challenge of choosing to design a new structure around them, or incorporate them. Few of those who entered the competition, including Goodridge, would have been experienced at designing on such a scale. When faced with the prospect of producing a palace front that could be between 800 - 1000 feet in length, alongside producing a plan that meet all the required criteria on a large and awkward site, he faced the greatest challenge of his career.

Ninety-seven entries were submitted to the competition and on the 31 January 1836 Charles Barry was announced the winner with runner-up places being awarded to John

Chessell Buckler, David Hamilton and William Railton.⁸ The result caused equal controversy, with many of the entrants finding the choice of Barry unfavourable.⁹ Even before the winner was publicly announced a group of competitors had requested a commission of inquiry, claiming that Barry had not followed the stipulations when he added eight additional 'minute' drawings to his entry.¹⁰ The result was a group of seven entrants forming a committee to prepare an exhibition of the all the submitted designs to be held at the National Gallery with an accompanying catalogue where entrants had the chance to claim ownership of their designs, and offer some form of interpretation.¹¹

In failing to win, but being able to show to the public their designs, the exhibition offered a great marketing opportunity and the possibility of even the most inexperienced of competitors getting their designs seen by a large audience at a national level. The exhibition committee was made up of P. F. Robinson, B. Ferry, J. Hakewell, H. E. Kendell, R. Wallace, J White, T Tyerman, Thomas Donaldson, and Goodridge.¹² The first meeting was held on 4 February 1836, mere days after the announcement of the winning design, and the exhibition must therefore have been a potential idea already forming before the competition results were announced.¹³ That Goodridge was one of the committee responsible for the exhibition is extremely significant. It places him in London and in close acquaintance with a group of architects who were busy forming the very foundations of their profession. It also made him jointly responsible for the largest and most influential architectural exhibition to have ever been held in England.

The exhibition opened on the 18 April 1836 and by June the catalogue had run to its seventh edition. Goodridge's designs were exhibited in the main room, alongside the other committee members, Barry's winning design, and the runners-up. Goodridge's description of his entry in the catalogue is not only vital to attempting to visualise his designs, it is also one of the only documents written by him that exists in which he presents his architectural ideas. It thus makes his designs for the Palace of Westminster, although missing in visual evidence, one of the only projects by Goodridge where there is written evidence of his architectural intentions and what his design meant to him.¹⁴

The opening paragraph of Goodridge's description is the most significant and most revealing about his ambitions for the project,

‘In this design the aim was to produce nationality of character, harmonizing with the contiguous buildings (that having been the style fixed for the various designs), due regard being had to the preservation of the principal features to which interest has been attached from associations, and, above all, convenience in the arrangements for business.’¹⁵

While ‘nationality of character’ highlights that Goodridge was fully aware of the theories behind the Gothic Revival, (a fact hardly surprising, as he had undertaken the Gothic designs for Beckford at Lansdown), it is the reference to preserving the ‘principal features of interest’ of the old Palace due to their ‘associations’, which is of most note.¹⁶ While the preservation of Westminster Hall was stipulated by the competition, the restoration of St Stephen’s Chapel and cloister and even the few remains of the Painted Chamber were not listed as essential to preserve in any new designs.

H. M. Port states that the competition entries were divided into two categories, those that designed a unified building and those that produced a design made up of a variety of separate structures. It is difficult to ascertain which category Goodridge fell into as he describes his designs in terms of separate elements, but that does not mean they were not part of a unified whole.

Goodridge was one of very few entrants who restored St Stephen’s Chapel and notably attempted to replace the Painted Chamber with a structure reminiscent of what was an extremely significant piece of the original building. His reasoning behind this stems from the revealing ideas he laid out in the opening paragraph of the description. It is the associations of these structures that to him make them valuable elements of the new design. It is important to understand how much he would have known about the existing building, and what sources would have been available for him to access during the six months it took to prepare the competition entry.

Even before the first architects and antiquarians had been publishing works on the fabric of the Old Palace buildings. Many of these publications were in the architectural press or through the Society of Antiquaries of London, and it is likely that owing to Goodridge’s interest in archaeology and antiquarianism he would have seen or even

owned several such works. In 1800 John Carter, under his pseudonym of 'An Architect' had published in the *Gentleman's Magazine* an article on the 'Ancient Palace of the Kings of England at Westminster', as part of his series in 'The Pursuits of Architectural Innovation' and while Goodridge would have been too young to have seen this at its time of publication his father could have taken the *Gentleman's Magazine*, or that when researching Westminster Goodridge used Beckford's complete set and read this piece.¹⁷ Carter's other publications that Goodridge may have owned, and which would have proved essential to any of his Gothic work, in particular at Malmesbury, were his *Specimens of Ancient Sculpture and Painting*, (1780-94); *Ancient Architecture in England*, (1795-1814) and the pocket-sized four-volume work *Specimens of Gothic Architecture and Ancient Buildings in England*. Beckford's library contained all four volumes of Britton's *Architectural Antiquities of Great Britain* (1807-14) and Britton and A. C. Pugin's *Illustrations of Public Buildings in Britain* (1825- 28), in both of which Westminster features.¹⁸ Beckford also owned J. T. Smith's *Antiquities of Westminster* (1807-9), a work essential for a clear understanding of Westminster Hall, St Stephen's Chapel and the Painted Chamber, as well as the Henry VII Chapel at Westminster Abbey.

Perhaps the most important event to aid Goodridge in his work on the new palace designs was the fact that he had first hand experience of the Old Palace as fitted up following the fire. In July 1835 he had given evidence to the House of Lords Opposed Private Bill committee concerning the Great Western Railway Bill.¹⁹ Following the fire the House of Commons had moved from St Stephen's Chapel, where it had been since 1547, into the fitted up House of Lords. Since 1801 the House of Lords had been located in the old Court of Requests, and following the fire it was relocated into the re-roofed Painted Chamber.²⁰ So when Goodridge gave evidence for the Great Western Railway Bill in July 1835 the House of Lords was in its temporary accommodation in the Painted Chamber. Although it is likely Goodridge gave his evidence in the Law Courts or committee chambers that were undamaged by the fire, his experience of the buildings at Westminster a month after the competition had been announced would have been extremely important to the formation of his scheme.

Personal experience of the site and the existing buildings, combined with knowledge gained from publications provided a solid background for his work, and an

understanding of the history of the site that would have determined his intention to restore St Stephen's and the Painted Chamber. Having experienced navigating the old Palace himself, Goodridge would have understood the importance of the key priority of the new building, ease of circulation and access.

In 1833 thirteen architects were invited to give evidence to a select committee regarding possible new buildings, in particular a new House of Commons, which even before the fire was too small and inconvenient for the ever-increasing size of the group that used it.²¹ Almost all of those consulted advocated the restoration of St Stephens Chapel. One design in particular from 1833 that would have been influential on many of the competition entries, and perhaps on Goodridge in particular, was Sidney Smirke's design for a new Houses of Parliament to be built not on the restrictive Thames side site, but on a new site in Green Park, where the building would not be compromised by the restrictions or the historical inheritance of the old site [fig.158].²² Smirke's designs for new parliamentary buildings were highly classical in appearance, but interestingly asymmetrical in plan. A large dome topped with a lantern crowned the structure of the Commons while beside it can be seen a smaller dome covering the smaller House of Lords. Smirke's design was published in his *Suggestions for the Architectural Improvement of the Western Part of London* in 1834, a work which if Goodridge himself did not own himself, he would have had access to as Beckford possessed two copies in his Library.²³ With its colonnades and round-headed windows, its large dome and the obvious attention to a parkland, Smirke's design is one of monumental Picturesqueness and would have appealed to Goodridge, who had been working on his own classical monumental designs at Prior Park and in Bristol.

The history of St Stephen's Chapel is important to note, as it would have formed the reasoning behind Goodridge's decision to restore it, as well as offer an insight into the associations he would have been aware it would represent. Begun in 1292 by Edward I, the two-storey chapel was supposed to have been built on the site of an earlier twelfth century chapel.²⁴ The internal space was largely the work of mason Michael of Canterbury, whose use of rich architectural detailing influenced by the portals of French gothic churches contributed to St Stephen's becoming one of the most influential buildings in the development of the English Perpendicular style. In 1547 St Stephens was given to the Commons by Edward VI in 1692, and the chapel was altered by Wren

following the need for more space for Scottish MPs after the Act of Union. Wren demolished the clerestory of the chapel to make way for galleries to hold the additional MPs. In 1801 following the Act of Union with Ireland James Wyatt cut recesses into the medieval arcading to make further space. There was, therefore, a precedent for the Chapel being enlarged and altered to suit the function of the building, a precedent Goodridge would have been aware of when he chose to both restore and enlarge the chapel,

‘St Stephen’s Hall, or restoration and extension of St Stephen’s Chapel,
forms the approach to the House of Peers’²⁵

The House of Lords

Most designs in 1836 that restored St Stephens, in particular that of Thomas Donaldson keep to the tradition of using it as part of the House of Commons, but Goodridge choose to break with tradition and instead made it part of the approach to the House of Lords.²⁶ It is interesting to note that he also changes its name to St Stephen’s Hall, as does Barry in his scheme [fig.159]. Barry also makes St Stephen’s into a principal approach, but in the winning design it was the main route to the central shared lobby space between the two houses, which would later evolve into an octagon. St Stephen’s Hall became in Goodridge’s scheme the hall that was required by the Select Committee stipulations to be located outside of the lobby into the House of Lords. Despite his assertion that it is for the associations these buildings had that he was restoring them, it seems unusual that Goodridge would choose to go against tradition and history and use St Stephen’s as part of the Lords approach and not the Commons. He was perhaps looking back further than 1547, and returning the Chapel to its original Royal function rather than associating it with its subsequent use by the Commons. This assumption is reinforced by the intended decorative scheme where the walls were ‘to have been decorated with paintings allusive to events connected with the peerage; for instance, the Signing of Magna Carta’.²⁷ Goodridge was exploiting the history of the Chapel before the Commons had ever inhabited it, and using a decorative scheme that echoed the original wall paintings of the building, in order to emphasise the role of the Lords in the history of British unity and liberty.

The extension of the Chapel was perhaps to accommodate the lobby that was required by the Commissioners and if so Goodridge’s route into the Lords would therefore have

been from Old Palace Yard into St Stephens Hall, through into the lobby and finally moved into the House of Lords. It would suggest that the extension to St Stephen's was made to the east of the original chapel, especially as extending to the west would project into Old Palace Yard and bring the entrance of St Stephens further across the exterior end of Westminster Hall, although this was the solution Barry choose when he designed the St Stephen's Porch to stretch the entire width of the end of Westminster Hall. Goodridge's route through the restored St Stephen's, along with its decorative scheme, would have prompted those who took it to associate their route to the House with the historical journey made by their ancestors, and remind them of how it was they came to be in the position of walking that route [fig.160].

In describing what must have been the perspective exterior view of Old Palace Yard Goodridge wrote that '*The Majesty's Approach* forms the Chief feature of *Old Palace Yard*, intended to have been enriched with statues of distinguished characters'. It is from the *Gentleman's Magazine* that the form of the Royal entrance is revealed,

'The stupendous yet undignified porch to the Royal entrance, composed of three arches, is a feature entirely Foreign, and as devoid of correct detail as it is of just proportions'.²⁸

Goodridge's Royal Approach with its three entrance portals of foreign appearance was likely to have been in the style of the portals of many large French Gothic Cathedrals, lined with sculpture, and it is probable that the Royal Approach led from Old Palace Yard into St George's Hall, (the restored and renamed Painted Chamber). The Royal Entrance was most probably similar in appearance to the French Gothic entrance portals that Goodridge designed for the Free Church in Frome in 1836.²⁹

The Painted Chamber has an equally important history and it is not surprising that Goodridge proposed to restore it to the form of his St George's Hall. The Painted Chamber was originally Henry III's Kings Chamber, and was first developed during the 1220-30s.³⁰ Originally housing the state bed, from 1259 Parliament would open there and the Lords would then proceed into the Queen's Chamber. Damaged by fire in 1263, it became know as the Painted Chamber in the fourteenth century as several Kings added painted murals to the walls. The Royal history of the space makes it even more likely that in Goodridge's scheme it was part of the Royal route into the House of Lords. Goodridge's friend Donaldson in his entry retained the post-fire temporary use

of the Painted Chamber as the House of Lords, and in doing so severely restricted the amount of space available to that house. Barry removed the Painted Chamber completely. Goodridge turned the Painted Chamber into St George's Hall,

‘adorned with statues, and paintings on glass, of all the Monarchs from the Conquest to the present time: military trophies would also have been introduced to advantage’.³¹

As at St Stephen's Hall, he is proposing a decorative scheme that would create associations between the history of the space and those who would travel through it in its new function. As part of the Royal route into the Lords it is performing the same function as the route taken by the Lords. As the King progressed along the route he would be passing through a pictorial history of his own ascent, associating it with his own right of Kingship.

The most significant element, considering the opening paragraph of Goodridge's description where he highlighted ‘nationality of character’, is the choice of name for the St George's Hall. By using the English patron saint he is using a key figure in the philosophy of the Gothic Revival. The name immediately conjures up the associations that St George represents, as the mind moves from St George to the chivalric myth to the golden age of medieval liberty.³² It is the exact association that the choice of Gothic for the style of the Palace of Westminster was intended to inspire. It continued through the decorative schemes of the St Stephen's Hall and St George's Hall, with images of liberty and unification in one and kingship in the other. The name is perhaps also a reference to St George's at Windsor Castle, the home of the Garter Knights, and another significant association with the age of chivalry that the Gothic Revival set as an ideal.

This decorative scheme was continued in Goodridge's proposed House of Lords, which was to have been in the form of

‘A Baronial Hall with minstrel gallery; the figures right and left of the Throne are allegorical of Strength and Justice. It was intended the decoration should have been a development of the Peerage, and the arms emblazoned in the panels of the ceiling, shields, &c.’³³

The history of the peers is continued from St Stephen's Hall into the House. The Baronial Hall is another reference to ancient British forms and also perhaps to the Baron's who signed Magna Carta. The very form of the House is associated to the

history of those who sit within it. As the end of a symbolic, almost didactic journey, it is likely that the Lords was located on Goodridge's plan at the east end of both Halls. It possibly ran adjacent to them, with entrances into the House from both routes at either end of the Baronial Hall.

Goodridge reserved the historical associations of the building for the aristocracy and Royalty by displacing the Commons from its old home and stepping back to an earlier history of St Stephens Hall in order to associate it with the King and the Peerage, all reached through Old Palace Yard. With the description of the intended decorative scheme he would have created in the Lords portion of the new Palace a rich evocative experience that was immersed in the past. In contrast the Commons, reached through New Palace Yard, seems to be defined in his description by its functionality.

The House of Commons

The main requirement of the new House of Commons was space. It was to be larger in size than the Lords and required room for 420 to 460 members in the main body, with a further accommodation in galleries for the rest. The main stipulation for the Commons was that 'the length of the New House ought not greatly to differ from the breadth', a requirement that led to many competitors producing design for the Commons based on circular or polygonal plans. Goodridge proposed an octagonal plan for his House of Commons,

'The *House of Commons* is octagonal, arranged with an especial view to sight, sound, and ventilation; the seats disposed according to the usages of the House. Seats for 530 are on the floor of the House, no Members being at a greater distance than 66 feet from the Chair. Two tribunes afford accommodation for 70 additional: this number may be increased or otherwise at pleasure'.³⁴

The function of the Commons and the role of those who sat there naturally promoted a space designed to emphasise equality. The auditorium or theatre became the inspiration for most of the designs of the house, and Goodridge's octagon would have formed the ideal space. The octagon was also a familiar form for Gothic crossings and crossing towers. Whilst Barry did not choose to use such a form for either of his houses, both of which in his competition entry were rectangular in plan, his central lobby space did

evolve into an octagon, which would eventually be below the later developed central tower.

The lack of any description from Goodridge about the proposed decoration of the Commons perhaps reinforces the difference between it and the Lords. The Commons is a functional forward-looking space, and its form, like the crossing space below the tower of a medieval cathedral is at the heart of the Palace development. Moving the Commons away from the Old Palace Yard side of the site, and moving it away from the buildings it had been historically located in reaffirms this.

Goodridge's proposed Commons was entered from New Palace Yard, where the entrances for the Speaker's Residence and the main public corridor were also to be located. The entrances were probably in the same relation to the entrance of Westminster Hall as those built to Barry's design in New Place Yard. There is no evidence that suggests Goodridge also proposed the restoration of St Stephen's court and Cloister Court to the east of Westminster Hall, but it is unlikely he would have demolished them. St Stephen's court had escaped any damage by the fire, which had swept through only half of the cloister court. It is likely that the Commons was to have been positioned to the east of the St Stephen's Court, which may have been incorporated into the Commons approach. The Speaker's Residence was perhaps located by Goodridge to the north of the Commons, and would have been accessed through an entrance in the east end of New Palace Yard. The two Houses would then be located on the same axis, making the communication between the two most likely to be along a corridor to the east which, as Goodridge points out would also give access to offices and committee rooms [fig.160]. Like many of the schemes submitted Goodridge places the libraries and official residences on the river front.

When referring to the river front, Goodridge states that the 'House of Commons appearing most conspicuous as to height'. The *Gentleman's Magazine* review reveals that the main feature of Goodridge's design for the river front was a large dome above the House of Commons.

'A dome also forms a striking feature in the design of Mr Goodridge, but it is applied to the apartment destined for the House of Commons; the plan is an octagon, and the dome resembles one of the turrets of the Henry VII

Chapel, vastly magnified, and kept in its position by enormous flying buttresses; the whole so redundant, both in proportion and decoration, as to afford a rare instance of misconception in dimensions and of misapplied ornament.’³⁵

While several other entries had central towers dominating the river front, and the majority produced a symmetrical river elevation, the asymmetrical roofline that Goodridge’s dome must have created, as it would have been off-centre, is far more similar to Barry’s winning entry where the large west end tower dominated the roof line [fig.161]. More importantly, by having the Commons dome most conspicuous in height it was physically dominating the building, making a statement about the importance of what, or who, would sit below the dome.

The choice of Gothic or Elizabethan for the New Palace was representative of the ideas surrounding the Gothic Revival and the need for an inherently British style to define the British Government. Coming so soon after the Great Reform Act of 1832, a new seat for Parliament was also seen by many as representative of change. Yet as David Cannadine points out, the choice of style in the building was more about continuity than change, and this matched the actuality of the legislative position.³⁶ The Reform Act was less revolutionary, more re-assertive of links with the past and this was expressed in the choice of style for the Palace, and the conservative four Commissioners chosen to guide it. However, even beneath the covering of Gothic several of the designs, Goodridge’s in particular, physically emphasised the Commons over the Lords and placed it as the focal point of the new palace. In contrast Barry’s winning design placed the two houses of almost equal dimensions on the same axis and joined by the central lobby space which evolved into the main octagon of the executed building, promoting a sense of equality between the two houses where they came together physically and symbolically in this central space. Goodridge produced a design that was a balance of continuity and change, but with an overt emphasis on the Commons. His Lords was about the past, and located the south of the Palace centred on Old Palace Yard. The Commons, designed around an equalising octagonal space and notably lacking in any intention to have rich decoration such as the Lords, is about modern function and functionality, centred around the north of the Palace and New Palace Yard.

The *Gentleman's Magazine* pointed out that the Henry VII Chapel was the likely inspiration for Goodridge's dome [fig.162]. Such comparison suggests that Goodridge was using the Perpendicular as the predominant style of his building. This would be appropriate considering the prominence of St Stephen's Chapel, and also the influence of the Henry VII Chapel. The Henry VII Chapel had featured noticeably on the lithograph provided to the competition entrants, stressing its significance in relation to the New Palace site. Dating for 1501-9, the Henry VII Chapel was a Lady Chapel originally built to house the body of Henry VI, England's latter day royal saint, (although it actually holds the tomb of Henry VII).³⁷ It is one of the masterpieces of the late Gothic in England and its significance was noted in 1809 when funds were set aside for its restoration by Wyatt. The turrets that the *Gentleman's Magazine* claimed Goodridge used and enlarged for his dome are the onion cupolas or 'domelets' that are also found at St George's Chapel at Windsor Castle [fig.163].³⁸ St George's dating from 1475-1511 was another key structure in the development of Perpendicular Gothic in England and Goodridge must have been aware of it through publications, possibly through visiting the Castle and definitely through its association with the Knights of the Garter, which, as previously noted, probably influenced his choice of name for St George's Hall.³⁹

The *Gentleman's Magazine's* unfavourable comments concerning Goodridge's Royal Entrance with its triple portal entrance that was 'foreign' in style introduces another influence on the competition that was noticed in nearly all of the entrance schemes. The review makes a sweeping statement regarding the entries to the competition, claiming that 'The exhibition affords a convincing proof that the architecture of their own country has formed no part of the study of our present race of architects'.⁴⁰ As has been discussed Goodridge had a deep understanding of English Gothic architecture that he had acquired throughout his career during the 1820s working at Downside and on the churches, and which he had further developed at the beginning of the 1830s.

The entrants to the competition were a wide variety of ages and experiences, and Goodridge's career and his foreign travel placed him in a more experienced and knowledgeable position than many of his fellow competitors. With the influx of antiquarian publications on the ancient buildings in England as source material, it was perhaps too general a statement from the *Gentleman's Magazine* to claim that it was the

lack of knowledge of English Gothic that was the failing of the competition. What was more understandable was a point made by many critics that the majority of entrants were too ecclesiastical in style for the purpose of the building. Religious Gothic buildings far outnumbered domestic ones, and most castle buildings had been vastly altered over generations or destroyed in conflict. Even those domestic properties that were examples of Gothic survival were those that had been ecclesiastical properties before the Reformation, so it was hardly surprising that the entries were seen as being not just too ecclesiastical in style, but too monastic, too Catholic.⁴¹ The Gothic Revival had developed from a combination of castellated features overlaid with the monastic and decorated by motifs borrowed from original antiquities such as tombs and sculpture.⁴² Blended into this was the influence of the buildings of the universities, creating a style that was often an over-layering of several different periods of Gothic architecture on the same building. This had already occurred at Westminster when James Wyatt's re-facing of much of the building had resulted in a blend of forms that were 'not merely inconceivable in medieval context, they are truly bizarre'.⁴³ It is this blend of periods and Gothic styles that had already been seen in Goodridge's Gothic.

Goodridge's Gothic at Westminster is likely to have been a similar blend of Gothic periods, the Perpendicular of Henry VII chapel, mixed Norman decoration and the French Gothic inspired entrance portals, all combined with his own invented forms, resulting in not Wyatt's bizarre style but Goodridge's 'pre-archaeologically' Gothic Revival style.

The overall impression of Goodridge's design is perhaps best offered by the one man whose house, Fonthill Abbey, was one of the only examples of domestic Gothic Revival that offered a source of inspiration to the competition entrants. William Beckford wrote to Goodridge from London, presumably after visiting the National Gallery exhibition stating that,

'On the subject of the Parliament designs, although I have seen Barry's, my opinion remains unchanged – there is a charm in your river front which seduces me from thinking it not sufficiently impressive and colourful'.⁴⁴

It can be assumed that Goodridge's river front was perhaps more akin to that of Wyatt before the fire and perhaps similar to the competition entries submitted by Wilkins and

Buckler. What he perhaps produced, like the charm that seduces Beckford suggests, was a more Picturesque design, suitable for a smaller mansion house in a landscape rather than for a building on the scale and significance of the Palace of Westminster.

The influence of Fonthill Abbey

As the country's most illustrated large-scale example of the Gothic Revival in domestic architecture, Fonthill Abbey had great influence upon the designs for the new Palace of Westminster.⁴⁵ It was the only Gothic Revival structure that offered the grandeur and magnificence that the Palace of Westminster required in order to fulfil its role as symbolising the national government. But Fonthill itself was abbatial in design and borrowed heavily from ecclesiastical Gothic in England and abroad. Its influence however, on Goodridge in particular, cannot be ignored. Goodridge would have had access to every book ever published on Fonthill, including those written under Beckford commission by John Britton, the authority on English Gothic monuments. He also had on hand for discussion and advice Beckford himself, whose knowledge of Gothic, particularly on the continent, was extensive. It is also likely that Goodridge would have seen Beckford's collection of James Wyatt's drawings for Fonthill Abbey.⁴⁶ What is perhaps more significant is the possibility that Goodridge travelled to see the remains of Fonthill Abbey himself.

Although the central tower and the south range of Fonthill were destroyed when the tower collapsed in 1825, the remains of Fonthill were extensive and accessible to those who wished to view them when preparing competition entries in 1835 [fig.164]. Much of the Great Western Entrance had been demolished but the shell and the roof, which had been copied from Westminster Hall, remained [fig.165]. The north range including the Lancaster Tower and the Kings Edward's Gallery survived, as did the huge Eastern Transept of the building, which included Beckford's Baronial Hall. Beckford himself is known to have visited or viewed the remains of the building twice before his death and it is possible that Goodridge accompanied him on one of these visits. Having worked in Wiltshire on several church projects, it is also likely Goodridge could have travelled to the ruins himself. Knowing his involvement with Beckford it would have been a trip any architect who worked for him would have taken if only to earn the approval of his client. Fonthill was in Beckford's eyes always his own aesthetic achievement, rather than that of the architect James Wyatt.

The influence of Fonthill would have perhaps been noticeable in Goodridge's dome for the House of Commons. As discussed in his work for Prior Park, the influence of Goodridge's Greco-Roman dome can be found in both the domes of St Peter's in Rome and St Paul's in London. The influence for the House of Commons dome had been noted as the domes or turrets for the Henry VII chapel, but the *Gentleman's Magazine* in noting the flying buttresses and the resulting 'misconception in dimensions' and 'misapplied ornament', perhaps suggests that what was a greater influence upon him was the second scheme of Beckford and Wyatt's for the tower at Fonthill Abbey. Based on the mausoleum of John I at the monastery of Batalha in Portugal, the second scheme had included a short squat octagonal tower, the base of which had eight flying buttresses supporting it crowned by a small spire.⁴⁷ One of the watercolours of Fonthill exhibited by the young J. M. W. Turner and commissioned by Beckford clearly shows this tower, and it is believed that owing to the exactness of the architectural details of the view, Turner had used Wyatt's plans as the basis of his view [fig.166]. It is highly possible that Goodridge had either seen these plans in Beckford's collections, or that Beckford had shown him images of the monastery's mausoleum that inspired him. What is even more significant is that Goodridge's undertaking of the major project of the Palace of Westminster in Gothic design came a year after Beckford published his travel journals from Spain and Portugal, and his recollections of the trips he made to the monasteries of Alcobaça and Batalha. It is likely Goodridge had copies of these or possibly even saw the original journals or drafts, as it is apparent he and Beckford often joined in lengthy discussions on published works. It is interesting to note that the central tower of Barry's executed building, which began to be developed in 1842, eight years after winning the competition, also took the form of the Henry VII chapel turrets blended with the Batalha mausoleum, suggesting that either Barry also had knowledge of the Portuguese building, or possibly of Beckford and Wyatt's earlier design for the Fonthill tower [fig.167].

The influence of Fonthill upon the competition entries was also seen in the planning of the New Place of Westminster. The plan of Fonthill was inspired by the combination of centrally planned churches and large scale ecclesiastical buildings based on Latin cross plans, both with the crossing being in the form of an octagon [fig.168]. At Fonthill the building was entered through the Great Western Hall, then a flight of step would take a

visitor into the central Octagon above which sat the Tower. Either side of the Octagon planned on the same axis, were the Kings Edward's Gallery to the north and the St Michaels Gallery to the south, and the Eastern Transept was planned on the same axis as the Western Hall. Of the competition entries third prize winner David Hamilton clearly illustrated similar axial planning to Fonthill in his design where a central octagon provides access to both the Houses that flank it [fig.169]. Whilst Barry's competition entry showed elements of the same planning, with the two houses on the same axis and the central space entered through the St Stephen's Hall [fig.159], it was not until the evolution of the central space into the octagonal form of the executed building that the impact of Fonthill's plan on Barry could most strikingly be seen [fig.170]

The greatest influence that Fonthill Abbey had upon many of the competition entries however, including Barry's winning design, was from the decorative schemes Beckford created in the building. They were schemes that Goodridge must have been aware of and if he had been to the Abbey, even seen the remains of.⁴⁸ The Kings Edward's Gallery in the surviving north range of the building would have been most influential [figs.171-172]. The decorative schemes of the gallery were designed to show Beckford and his wife's family connections to Edward III, and used elaborate heraldic motifs in the design of the ceiling, the wall hangings, the carpet and the furniture. Beckford himself, so obsessed with his own heraldry, was using a time honoured tradition from the middle ages of emblazoning family arms on possessions to symbolise both the strength and the station of his family in history and society.

It was exactly the theatrical show that had been undertaken at Westminster by several Kings who had had heraldic devices carved into the ceiling bosses, or murals painted on the walls of chambers to show their right to kingship.⁴⁹ It was also what Goodridge was attempting to do through his decorative procession to the Lords through the St Stephen's Hall with its images of Magna Carta on the walls, and the St George's Hall with its history of the monarchy, both of which then led into the baronial hall-shaped House, itself decorated by the history of the peerage. Establishing aesthetically the right of the monarch to rule but more importantly the hereditary place of the Lords in the nation's government.

In July 1836, when the exhibition of designs had been open for two months and controversy over the winning design was at its height, the *Gentlemen's Magazine* reviewed a new publication about Fonthill Abbey, *Historical Notices of Fonthill Abbey, Wiltshire* that was edited by John Bowyer Nicols, the publisher of the *Gentleman's Magazine*, largely made up of extracts from other publications on Fonthill.⁵⁰ Bowyer had acquired a set of plates from John Rutter's *Delineations of Fonthill and its Abbey* and perhaps noting the interest in Gothic and Gothic Revival that the Palace of Westminster competition had inspired, he included them in the book. It was a noticeably timely publication and in the review of the work, by Edward John Carlos the importance of Fonthill is clearly highlighted, as well as a thinly veiled reference to the current plans for the Palace of Westminster.⁵¹ It is a review that asserts Fonthill's almost mythical status, and one which Beckford and Goodridge would have been aware of.

'The review of the history of this extraordinary structure appears like an attempt to recall the features of a splendid vision – so ephemeral was its existence that it seemed but as a speck in the annals of time. Yet, brief as that existence was, it excited an interest which, perhaps, no modern building, possessing even higher claims to attraction, ever succeed in attaining'.⁵²

What is vital to note is that even considering the acknowledged influence Beckford had upon the Palace of Westminster designs, and Goodridge in particular, what Goodridge achieved in his scheme was far more the result of a lifetime spent visiting, drawing, discussing and studying English Gothic architecture. For Goodridge his time spent preparing his competition entry for the Palace Of Westminster was as much a learning experience in the Gothic as his time working on the restoration of Malmesbury Abbey had been at the start of his career. At the same time having had the chance to experiment with his Gothic forms in his church designs, the Palace of Westminster presented Goodridge with the opportunity to develop fully the theory behind that style. His creation of the associations that historical forms would invite was balanced with the technical and modern demands of the new Houses of Parliament so that at Westminster, just as he had done at Prior Park, at Lansdown Tower and at Cleveland Bridge, Goodridge developed a style where history and progress were united.

¹ *Catalogue of the Designs Offered for the New Houses of Parliament now exhibiting at the National Gallery, London*, 7th Edition, June 1836, H. E. Goodridge entry is pp.31-2. See Appendix VI for a full account of Goodridge's entry taken from the catalogue. There is a copy of the catalogue in the RIBA library that bound in a volume also containing many other pamphlets, letters and publications concerning the competition, (PAM.014). 'Review of the Exhibition of Designs Offered for The New House of parliament', *Gentleman's Magazine*, 5 ns, January 1836, pp.523, 526. Beckford's comments on Goodridge's design are in a letter from him to the architect dated 1 May 1836, Beckford MS Bienekce Rare Book Library, Yale University, GEN 162/I/II/18. For Bunn see *Diary of Thomas Bunn of Frome*, Frome Museum. Gill, D. J., ed, *Experiences of a Nineteenth Century Gentleman: The Diary of Thomas Bunn of Frome*, Frome 2002, p.55.

² Competition stipulations are listed in Printed Parliamentary Papers in the Parliamentary archives, 1835 House of Lords session 73, House of Commons 1835 sessional number 262, volume xviii.

³ The authoritative work on the competition and the submitted designs is M. H. Port, 'The Houses of Parliament Competition', Port, M. H., ed., *The Houses of Parliament*, 1976, Chapter 3, pp.20-52.

⁴ 1 May 1836, Beckford MS Bienekce Rare Book Library, Yale University, GEN 162/I/II/18

⁵ *Diary of Thomas Bunn of Frome*, op. cit.,

⁶ The catalogue of the exhibition reveals the authorship of the numbered entries and where known lists what motto or pseudonym they had used. Goodridge's motto remains unknown.

⁷ For the controversy over the choice of style see Port, op. cit.

⁸ For discussion on the other entries see Port, *ibid*, and Wedgwood, A., 'The New Palace of Westminster', *The House of Parliament, History, Art, Architecture*, Ridings, C., & Ridings, J., eds., London, 2000, pp.113-136.

⁹ For Barry's winning design see Stanton, P. B., 'Barry and Pugin: A Collaboration', in Port, op. cit, Chapter 4, pp.53-72.

¹⁰ Public Record Office, WORK 11/1/1, fols.14,16,17.

¹¹ *Catalogue of the Designs Offered for the New Houses of Parliament*, op. cit.

¹² *Ibid*.

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- ¹³ The meeting took place at the Thatched House Tavern, St James St. Committee listed in *Catalogue of The designs*, *ibid*.
- ¹⁴ See Appendix vi for Goodridge's entry description.
- ¹⁵ Port, *op. cit.*, p.31.
- ¹⁶ For Gothic Revival and the representation of the nation see Brooks, C., *The Gothic Revival*, Phaidon, London, 1999. For ideas of nation and nationalism in nineteenth century see Colley, L., *Britons: Forging the Nation 1707-1837*, Yale University Press, New Haven & London, 1992 and Newman, G., *The Rise of English Nationalism: A Cultural History 1740-1830*, St Martin's Press, New York, 1987.
- ¹⁷ *Gentleman's Magazine*, 70, part i, January 1800, pp.33-36.
- ¹⁸ Sotheby, Wilkinson & Hodge, *Catalogue of the Hamilton Palace Libraries, Beckford Library*, 1882, for Britton & Pugin, 5th day, lot 1237, p.91, and lot 1250, p.92, and for Smith, 9th day, lot 2057, p.145.
- ¹⁹ Opposed Private Bill Committee Evidence, 1835, Vol I.
- ²⁰ For the house of Parliament following the fire see Goodall, J., 'The Medieval Palace of Westminster', Ridings & Ridings, eds., *op. cit.*, pp.49-68.
- ²¹ See Frederickson, A., 'Parliament's Genius Loci: The Politics of Place after the 1834 fire', Ridings & Ridings (eds.), *op. cit.*, Chapter 6, pp.99-112.
- ²² *Ibid*, p.105.
- ²³ Sotheby, Wilkinson & Hodge, *Hamilton Palace Libraries*, 9th day sale, lots 2039 & 2040, p.144.
- ²⁴ See Hastings, M., *St Stephen's Chapel and its Place in the Development of Perpendicular style*, Cambridge, 1995.
- ²⁵ *Catalogue of Designs*, *op. cit.*, p.31.
- ²⁶ *Ibid*, p.24.
- ²⁷ *Ibid*.
- ²⁸ *Gentleman's Magazine*, 5 ns, May 1835, p.526.
- ²⁹ See previous Chapter on Goodridge's Gothic churches.
- ³⁰ For the history of the painted chamber see Binski, P., 'The Painted Chamber at Westminster', *Society of Antiquaries*, Occasional Papers, New Series, No. ix.
- ³¹ *Catalogue of Designs*, *op. cit.*, p.31
- ³² See Girouard, Mark., *The Return to Camelot: Chivalry and the English Gentleman*, Yale University Press, New Haven & London, 1981.

³³ *Catalogue of Designs*, op. cit, p31

³⁴ Ibid, p.32.

³⁵ *Gentleman's Magazine*, 5 ns, May 1835, p.526.

³⁶ Cannadine, D., 'The Palace of Westminster as a Palace of Varieties', Ridings & Ridings (eds.), op. cit., p15. See also Rorabaugh, W. J., 'Politics and the Architectural Competition for the Houses of Parliament, 1834-1837', *Victorian Studies*, xviii, 1973, pp.155-75.

³⁷ For Henry VII Chapel see Wilson, C., *The Gothic Cathedral*, Thames & Hudson, London, rev. edition, 1992, pp.221-3.

³⁸ Ibid, p.221.

³⁹ Ibid, pp.218-221.

⁴⁰ *Gentleman's Magazine*, op. cit., p.524.

⁴¹ Port, op. cit., pp.35-40, and Ridings, op. cit., p.105.

⁴² See Aldrich, M., *The Gothic Revival*, Phaidon, London, 1994.

⁴³ Goodhall, 'The Medieval Palace', op. cit., p65.

⁴⁴ 1 May 1836, Beckford MS Bienekce Rare Book Library, Yale University, GEN 162/I/II/18.

⁴⁵ See Aldrich, M., 'William Beckford and his Abbey at Fonthill: From the Picturesque to the Sublime', in *William Beckford 1760-1844: An Eye For the Magnificent*, Ostergard, D., ed., Yale University Press, pp.117-136.

⁴⁶ Beckford's collection of drawings by Wyatt (and by Goodridge) are listed in the 1844 inventory of 20 Lansdown Crescent made following Beckford's death, Bodleian Library, MS Beckford, c.58. Unfortunately next to the listing for the roll of 'many drawings by Mr Wyatt, Mr Goodridge &c. respecting Fonthill and Lansdown Tower' is written the word 'burnt', which may explain why so few drawings of the two buildings now exist.

⁴⁷ Aldrich, 'William Beckford', op. cit., p.121.

⁴⁸ For a discussion on the decorative schemes at Fonthill see Wainwright, C., *The Romantic Interior: The British Collector at Home*, Yale, New Haven and London, 1989.

⁴⁹ The most prolific was Richard II, see Ridings, J., "'My Gorgeous Place" Richard II, Restorations and Revivals', Ridings & Ridings, eds., op. cit., pp.81-99.

⁵⁰ Nichols, J. B., ed., *Historical Notices of Fonthill Abbey, Wiltshire*, Nichols & Son, London, 1836. See Millington, J., 'Nichols' Historical Notices of Fonthill Abbey', *The Beckford Journal*, vol. 6, 2000, pp.75-8.

⁵¹ *Gentleman's Magazine*, 6 ns, July 1836, pp.58-59.

⁵² Ibid.

Chapter 8

The Last Days of the Greco-Roman: Goodridge in Scotland

The new Palace of Westminster heralded the beginning of the end for the Greek Revival in England. By stating that the seat of the nation's Government was to be Gothic the future dominance of the Gothic Revival as the national architectural style was ensured. The Greek Revival in England immediately went into decline, and had its last great moment with St George's Hall, Liverpool, built to the 1839-40 designs of Goodridge's one time assistant Harvey Lonsdale Elmes.

In large-scale public buildings and churches Greco-Roman of the 1830s such as Goodridge's was being replaced by the Gothic of Westminster. In domestic architecture the villa style of Goodridge's 1840s Picturesque work in Bath was becoming increasingly the favoured style for domestic and small-scale buildings, and by the mid 1840s Eclecticism and High Victorianism displaced the Neo-Classical. Goodridge however, had one last opportunity to express his Greco-Roman during those final years of Neo-Classicism, not in England, but in Scotland, where the Greek Revival would tenaciously survive until the 1880s.¹

In 1810 William Beckford's younger daughter, Susan Euphemia, married Alexander Hamilton, Marquess of Douglas, a distant relative of Beckford's and a well-known neo-classical collector, who in 1819 became the 10th Duke of Hamilton, one of the most powerful of the Scottish peers.² It was undoubtedly through the connection with Beckford that Goodridge secured a series of commissions from the Duke during the 1840s that produced some of his most monumental Neo-Classical work. However, as this chapter will illustrate, these same commissions caused Goodridge's professionalism to be questioned, and highlighted the difference between the inspiring relationships he had with both Beckford and Baines, and the uncomfortable and restrictive dealings with the Duke.

Hamilton Palace was demolished in 1919, owing to subsidence caused by coal mining, and with it all remains of the work Goodridge did there was lost.³ There are only a very few images of the Beckford Library designed by Goodridge at the Palace, and no published works available that discuss Goodridge's commissions in Scotland. The most comprehensive analysis of the Hamilton Mausoleum is an unpublished thesis by Michael J. Allen written in 1976, a copy of which is available at the RCHMS.⁴ Despite this lack of visual evidence, documentary holdings concerning Goodridge's commissions for the Duke of Hamilton are, with the exception of the Beckford Papers in Oxford, the most well preserved material concerning any of his projects.

This chapter will illustrate how the Hamilton archive reveals a great deal about Goodridge's work for his most powerful client, and highlights the vast difference he encountered between his relationship with Beckford and that with Beckford's son-in-law. It will also investigate the adaptation of Goodridge's Picturesque ideas to suit both the Scottish architectural climate and the demands of the Duke.

When Goodridge embarked on his first trips to Hamilton Palace it is possible he would have also visited Edinburgh while travelling and witnessed for himself a city in which the monumental Greek and the inherently Scots Baronial were in direct competition in dominating the city skyline, while simultaneously both expressed the nationalistic power of Romantic antiquarianism. It is therefore important to look briefly at the establishment of the Greek Revival in Neo-Classical Edinburgh and the climate in Scottish architecture when the English Goodridge travelled there.

Neo-Classicism in Scotland

Following the end of the Napoleonic War in 1815, an increased sense of nationalism had been developing in Scotland. Landscapes of romance laced with myths of Scottish history and tied up with the tales of Ossian had found their chief expression in the eighteenth century through the castle designs of Robert Adam.⁵ The nineteenth century saw the division between the north of England and a clearly defined Romantic Scottish nation, and Scottish national identity found its idol in Sir Walter Scott. A cult of monuments to national heroes emerged, and with its dramatic natural landscape, Edinburgh became the ideal of this Romantic Scotland, and the perfect setting for some of the most monumental Neo-Classical architecture of the nineteenth century.⁶

Sitting opposite the dramatic rise of Arthur's Seat (the very name of which conjured up tales of chivalry and romance), Calton Hill became the focus of Neo-Classical Edinburgh, and soon earned the capital the title of 'Athens of the North'.⁷ Glasgow architect William Stark, responsible for the design of Glasgow Court House in 1807-14, was one of the first to highlight the need to work with the natural landscape of Calton Hill and its surroundings in his report for his laying out of the land between Edinburgh and Leith, published in 1814.⁸ Stark advocated the use of trees and the benefit of natural planting, referring to the great artists Claude and Poussin, suggesting that,

'From the practice of these great masters, whom we must regard as unerring authorities, of consequently combining trees and architecture, it might be inferred to have been their opinion that there could be no beauty where either these objects was wanting'.⁹

Robert Adam's Scottish castle designs had epitomised Picturesque theory in the Scottish countryside during the eighteenth century. The progression of landscape theory into the cityscape through Picturesque design, which Goodridge had achieved to such great effect in Bath, was brought to Scotland with less speed but in a far more complete manner.¹⁰ To match the power of the dramatic Scottish landscape, the archaeological detail of the Greek needed to be emphasised, so that massive masonry could produce the monumentality required to make views of Calton Hill both Picturesque and Sublime.

The work of Stark and David Hamilton defined the Greek Revival in Glasgow, while William Burn and Thomas Hamilton dominated Edinburgh.¹¹ But it was a pupil of Stark's, William Playfair, who became the greatest exponent of monumental Neo-Classicism in Edinburgh and would create its most vivid expression, the Scottish National Monument [fig.173]. In 1817 the notion of building a monument to honour those Scots who died in the Napoleonic War was conceived. It was decided that Edinburgh would have its own Parthenon and in 1822 Charles Cockerell was announced as the architect, chosen to design the monument owing to his having seen the original Parthenon while travelling. However, it was William Playfair who executed the work. Playfair is believed to have been the first Scottish architect to travel to France after 1815 and, like Goodridge, experienced first hand the impact in Paris of the monumental architecture of Napoleon's rule.¹² He had already built the City Observatory on Calton

Hill in 1818 for the Astronomical Institution, a building with four Roman Doric porticos branching off from a centralised dome, but his execution of the National Monument would proclaim him the Scottish hero of the Greek Revival.

Work began on constructing the Scottish National Monument in 1824, seven years after the idea was first conceived but by 1829 money had run out, leaving the monument left half completed with just twelve columns and part of the stylobate. However incomplete, even the massive masonry and superior quality and workmanship of the monument dominates the site, its ruined appearance making it even more Sublime. The National Monument was soon joined in 1826 by Playfair's Doric colonnade, and then again in 1831 by his design for the Dugald Stewart Monument, a version of the Choragic Monument of Lysicrates [fig.174]. Playfair wrote that 'A picturesque effect can be as well expressed in pure language as in grotesque unhealthy jumble', and he attempted in his monuments on Calton Hill to show that great architecture could be achieved while still preserving the natural beauty of the landscape as Stark had advocated.¹³ Calton Hill became the 'battleground of the picturesque', setting the standard for every Scottish architect commissioned to design monuments during the 1830s-40s.¹⁴ Similarly, the development on the Mound of the Royal Scottish Academy building by Playfair (1822-35) produced the model for monumental architecture dedicated to art and invention [fig.175].

Playfair was equally adept at designing in a Gothic Revival style, as seen in his designs for Donaldson's Hospital in Edinburgh (1841-51). The development of the revival of the Scottish Baronial style saw the Gothic Revival in Scotland take inspiration from vernacular castles. Evocative of the myths of Scottish history following the construction of Abbotsford (1816-23) for Walter Scott, the Baronial style came to symbolise Romantic Scotland, an inherently National style, which saw an influx of new castle buildings in post-1800 Scotland.¹⁵ In Edinburgh during the first three decades of the nineteenth century the Baronial became interspersed with the Greek. Both styles were adapted to suit the landscape of the capital, and form a city where the classical and the castellated met with sublime effect. When Goodridge first went to Scotland to work at Hamilton Palace it was into this climate of monumental Neo-Classicism and the notion of Romantic Scotland that he entered.

The Duke and Hamilton Palace

Just as Beckford had used architecture to claim his place in society, so too did the 10th Duke of Hamilton. On gaining the Dukedom in 1819 he set about a major series of alterations to several of his family properties. Brodick Castle on the Isle of Arran and the London house in Portman Square both received extensive remodelling, but it was the ducal seat of Hamilton Palace that would become the 10th Duke's great triumph.¹⁶ The alterations were vast, expensive and designed to reflect the new Duke's determination to be seen as the premier aristocrat in Scotland with a direct claim to the Scottish throne [fig.176].¹⁷

The Family seat was originally a small residence known as 'Little Orchard', but when elevated to the peerage in 1314, the first Lord Hamilton changed the name to the Palace of Hamilton, and later Hamilton Palace.¹⁸ In 1591 the Palace was enlarged, and in the following century grew to become a large stone building laid out around a central courtyard.¹⁹ In 1730 the 5th Duke commissioned William Adam to enlarge the house. Adam's schemes included the re-facing of the north front with an impressive neo-classical facade dominated by a large Corinthian portico.²⁰ The Adam plans were never executed, but in 1819 the 10th Duke embarked on a series of alterations to the Palace in an attempt to make it the most significant country house in Scotland, and a rival to any of the Royal properties. This lifetime's work was aided by the increasing wealth the Duke was generating from his mining operations in Stirlingshire and Lanarkshire.

The Duke had briefly been ambassador to Russia, and first commissioned designs for the Palace from the Russian Imperial architect Giacomo Quarenghi.²¹ In 1819 he then commissioned Francesco Saponieri to design a new north front with a portico.²² These too remained unexecuted, and finally in 1822 he employed the Glasgow architect David Hamilton to undertake the proposed enlargements.²³ Hamilton followed both Adams's and Saponieri's earlier plans, and the end result was a huge seventeen-bay façade, two storeys high on a full height rusticated basement, and dominated by a central freestanding hexastyle portico with massive twenty-five-feet Corinthian columns. The grandeur and monumentality of the exterior was continued inside with a main entrance hall measuring fifty-four-feet square and forty-two-feet high with a floor of Siena and black marble, and decorated with five bronze statues from the Duke's collection on

black marble pedestals. Adjacent to the Hall was the Grand Staircase made of black marble.

The 10th Duke was a great admirer of Napoleon and the one-time lover of Napoleon's favourite sister, Princess Pauline Borghese. On inheriting objects from the Princess's collection on her death in 1825, the Duke quickly purchased the Emperor's magnificent tea service, and began to create a suitable setting to display them. He commissioned Napoleon's architect Charles Percier to design new interiors for Hamilton Palace in 1828.²⁴ Although never executed, the designs remain in the Hamilton papers, and it is highly likely both David Hamilton and Goodridge would have seen them. The Duke's desire to match the monumental triumphal architecture of Napoleon's rule is clearly seen in the Palace design by Hamilton, and it is likely that his choice of Goodridge to complete the work when Hamilton fell ill was informed by the combination of Goodridge's having been to France and seen first hand the architecture of the Emperor's era and his own Greco-Roman designs of the 1830s.²⁵

In February 1842 the Duke received news that David Hamilton was not likely to recover from his illness, although he had already commissioned Goodridge as his replacement.²⁶ Goodridge had already been working on designs for the Hamilton Mausoleum during 1841, and the drawings illustrating the Palace façade clearly show that he had some knowledge of the house. From the start the situation for Goodridge was not ideal. Like any architect inheriting another's designs, he automatically wished to make his own mark on the work, and it is clear through the correspondence between Goodridge and the Duke that the desire to do so soon brought the architect into conflict with his client.

On the 10 February 1842 Goodridge wrote to the Duke concerning the internal works at the Palace. In this letter he referred to the treatment of the handrail of the black marble staircase and introduced the first glimpse of the clash of personalities between himself and the Duke [fig.177]. Goodridge wrote,

‘Mr Field has been with me during the week and expressed your Grace's views as to the finish you wish for the handrail of the Grand Staircase. I cannot but regret you Grace's decision as I feel confident the importance and dignity of so principal a feature will be much injured but [shall

endeavour] to meet your Grace's views and to give the best character in my power to it'.²⁷

Goodridge went on the state he has included in the letter two variant designs illustrating the Duke's ideas against his own. In doing so he was clearly attempting to add his own style to the designs that he inherited from Hamilton, but also try to persuade the Duke to accept his revised plans.

In his next letter to the Duke on 4 March 1842 concerning designs for the staircase corridor that Goodridge had been furnished with, he politely objected to the Duke's preferred choice, and attempted to build an argument by highlighting what could be criticised about the work,

'...The introduction of composite capitals requires a degree of enrichment which the cornices and adjoining parts would be completely at variance with, and would therefore invite criticism, which it is evident ought most particularly to be avoided.'²⁸

In doing so Goodridge was attempting to encourage the Duke to allow him to use more of his own designs. He was fully aware that this work would be viewed and regarded by many significant visitors to the Palace, and that it would reflect upon not only the Duke, but more importantly upon his own work. This attitude was re-enforced the following month,

'I am anxious every part should have the purpose of having been considered. I am equally so that a character of originality as distinguished from the hackneyed every day forms should be found throughout and I believe this is in accordance with your Grace's views.'²⁹

Immediately it becomes apparent that the freedom and creative stimulation that Goodridge enjoyed with Beckford, would not be so easy with the Duke. It is in this letter that a growing sense of impatience with Goodridge on behalf of the Duke begins to emerge.³⁰ As well as the new handrail Goodridge installed a new fireplace on the first floor landing of the Grand Staircase, an addition it seems that was not included in the Hamilton drawings or requested by the Duke. Goodridge tells the Duke that he will send a drawing to illustrate the 'comfortable impression on the mind' that the fireplace would create, going on to mention,

‘A perspective view also accompanies in that the general effect may be better expressed. It affords me pleasure to state that having today submitted that to her Grace she was pleased to express with Mr Beckford their joint approval.’³¹

In referring not only the Duchess’s approval, but using Beckford’s famed good taste as a bargaining tool, Goodridge was subtly advancing in his battle to win the Duke’s approval without compromising his designs. This, however, was perhaps not such a clever move on the architect’s part. The Duke was famous for his collecting and knowledge and would have wanted work to his house to be done to his own specifications, not at the acceptance or recommendation of his father-in-law. Goodridge by this time must have realised that the days of sitting in Beckford’s library and discussing the aesthetic philosophy of nineteenth-century architecture would not be repeated at Hamilton Palace.

On the 9 May 1843 Goodridge wrote his last letter concerning the internal alterations at Hamilton.³² This early correspondence clearly illustrates how Goodridge, having inherited David Hamilton’s designs, attempted to bring his own ideas to the Palace alterations, and in doing so came up against the Duke’s inflexible control over the project. The line between client and architect had been far less clearly defined in the relationship between Goodridge and Beckford. Having worked with Beckford for nearly twenty years Goodridge had, by 1842, become comfortable with the notoriously cantankerous collector. Their mutually inspiring partnership was built on shared ideas and long discussions which, coupled with Beckford’s ‘money no object’ attitude to building, had provided Goodridge with great freedom and the opportunity to explore fully his own ideas. The situation with the Duke was very different. Instead of indulging in creative debates together, the Duke’s belief in his own superior knowledge and his determination to mould every aspect of his property restricted Goodridge’s attempts to infuse Hamilton’s ideas with his own style. While these early commissions reveal little about Goodridge’s style at the time, they are vital to understanding the later work he undertook at Hamilton, and the eventual abandonment of his plans for the Hamilton mausoleum.

In between arguing over floor patterns, pedestals and ceiling moulds, one aspect of the early work Goodridge undertakes for the Duke at Hamilton stands out. During 1842 he

was executing designs for a new entrance to the Hamilton Palace Park. There are no known drawings of this entrance and it was most probably another inherited design of David Hamilton's. There are however a few letters from Goodridge concerning the park entrance, and they clearly illustrate his attempt to bring in his own Picturesque theories and ideas about the importance of site to the proposed structure.³³

With the new north front giving monumental grandeur to the Palace, it would have been only appropriate for the Duke also to want a new grand gateway to his estate. Goodridge's first letter concerning the park entrance dates from February 1842, when the internal works at the Palace were under way, and it begins with references to designs that had been sent for consideration (presumably those of David Hamilton). He appears to be trying to persuade the Duke that the gates should not be solid as there is 'nothing there to conceal' and that the effect of the existing trees and natural landscape would be more advantageous 'as the park character would be so much more present'.³⁴ This acknowledgement of the importance of the park landscape on the design of the gateway is typical of his picturesque beliefs. The impact of the gateway would be further enhanced by the inclusion of the Duke's heraldic motifs in the frieze and the complete coat of arms in the centre of the side gates.

The park entrance appears again in a letter dated 8 October 1842 in which Goodridge forwarded the working drawings of the entrance, and wrote that the moulds for the gate had been sent off.³⁵ It seems from this letter that Goodridge had, on receiving the Duke's opinions on the entrance designs, made alterations accordingly but still either retained some of his original ideas or further changed the design incorporating things the Duke had already discounted,

'I merely show your Grace's attention to justify the course I took which otherwise might appear in opposition to my instructions, but which I extremely regret appears not to have met with your Grace's approval.'³⁶

What the gateway project illustrates was the extent of Goodridge's knowledge of the landscape surrounding Hamilton Palace. This would prove essential when he took over the Hamilton Mausoleum project following David Hamilton's death in 1843. It would appear the Duke also valued Goodridge's knowledge of land surveys enough to commission him in 1845 to produce a report and valuation on the land owned by the

Duke at Milford in Somerset, the site Beckford had considered for his villa when he briefly threatened to leave Bath in 1843.³⁷

The Beckford Library

Following Beckford's death in 1844 the Duchess of Hamilton inherited both her father's properties in Bath and his extensive collections. Much of the collection was sold, although many valuable items and family artworks were removed to Hamilton Palace. However, the Duchess did not sell any part of Beckford's library, and in 1845 the books were boxed up and set aside to be transported to Hamilton once a suitable library had been built. From the outset the Beckford library was to be kept independent of the Duke's. Goodridge was commissioned by the Duchess to design and build the new Beckford library, suitable for housing one of the country's greatest book collections, in a suite of rooms on the principal storey of Hamilton Palace adjacent to the staterooms [fig.178]. The situation surrounding the commission of the library is interesting. The Duchess appears to have instigated the project and the first known valuation for the work by Goodridge is addressed to her.³⁸ Payment for the work was also to come from the Duchess's household, not the Duke's.³⁹ Yet as the work progressed the Duke became increasingly involved.

The reasons for his displeasure with the library were perhaps present from the very start of the project. The Palace was his domain and any aspects of refurbishment or alterations, especially to such an important suite of rooms, would no doubt be something he would want complete control over. To allow the Duchess to use Goodridge, when it appears the Duke has already become impatient with him over the other works at the Palace, must have been a great concession on the Duke's part, and suggests that he was perhaps appeasing the Duchess by allowing her to have her own way.

Three surviving views of the completed library provide a clear picture of the design Goodridge submitted to the Duchess, and the subsequent changes the Duke insisted upon. The first is an engraving illustrating an article in the *Illustrated London News* reporting on the 1882 sale of the Hamilton Library [fig.179]; the second is an unsigned and undated rough sketch in the Hamilton archives [fig.180], and finally a photograph dated 1890-1900 showing the library complete with books and objects from Beckford's

collection [fig.181].⁴⁰ Descriptions of the library refer to ‘T’ shaped suit of rooms ‘with vaulted ceiling pierced with roof lights’.⁴¹ A more detailed account records,

‘Beckford Library at Hamilton Palace. – Mr Beckford’s son-in-law, the present Duke of Hamilton has built a library at Hamilton Palace (to receive books collected by Beckford) from the designs of Mr Goodrich [sic], architect, and the interior artistic embellishments in colour have been executed by Sang. According to a Scotch Journal, the style is Greco-Italian, and the plan consists of three avenues meeting in a quadrangle, covered by a dome. The dome is formed by four spandrels, in which are portrayed allegorical figures representing the Sister Arts, while the names of the greatest intellects are emblazoned and decorated in the numerous compartments of the ceiling. Brilliant colours, gold arabesque embellishments, massive pilasters in red granite, and lapis lazuli friezes, are described as producing a fine *ensemble*’.⁴²

It was a richly decorated interior, which reflected the schemes Goodridge had created for Beckford in Bath, and would provide a fitting setting for Beckford’s exquisitely bound books and many objects from his collection.⁴³

The design of the library is further clarified by studying the only two working drawings for the project to have survived. Both unsigned and undated, one labelled No. 8 [fig.182] is a longitudinal section that shows the library as a vaulted corridor with three bays made up of ‘Bookcases of cedar oak interspersed with pilasters of Peterhead granite, which supported a scagolia cornice’.⁴⁴ A smaller bay, with a coffered arch, then led into a square space with a top lit dome. The second drawing, labelled No. 6 [fig.183] shows the plan and section for the timbers of the library roof structure.⁴⁵

The section of the dome illustrates a precisely drawn system of iron rods and stays connecting the timbers of the dome structure to the walls of the library, while the plan shows the timber framework that supported the opening at the apex of the dome to allow light to flood down into the room below. What is most interesting about this drawing is the small ground plan labelled ‘Sketch of the basement storey under the old state rooms Hamilton Palace showing the position of iron girders for arching’. When overlaid with the plan of the library on drawing No.8 it is clear where the girders would have been placed to take the weight of the vaulted corridor carried down from the

pilasters. As at Lansdown Tower, the bookcases were built between structural members.⁴⁶

Both views of the completed library show a large granite chimneypiece with Corinthian columns and the Joshua Reynolds portrait of Beckford's father Alderman William Beckford displayed inside. In the *Illustrated London News* view a similar chimneypiece can be seen further down the corridor displaying another Beckford family portrait, this time of Beckford's great-grandfather Peter Beckford. They are grand and imposing structures made from rich and expensive materials, and suitable for the display of Beckford's family members. The severe coffered ceilings of Beckford's library and Sanctuary at Lansdown Tower are enlarged at Hamilton, and decorated by a greater profusion of artistic plasterwork. By 1845 when Goodridge is designing the library, his architectural style had progressed from the plain Greco-Italianate of Lansdown Tower and is moving towards the eclecticism of the 1848 Lansdown Cemetery Gateway. The layering of Neo-Classical decoration at Hamilton would at the Gateway be combined with the Norman forms learnt at Malmesbury and applied at Devizes.

What is very noticeable in the views of the Library is the difference between the decorations above the cornice compared to the total lack of applied decoration below it. This can be explained by examining the correspondence between the Duke and Goodridge concerning the library.

In January 1847, when it can be assumed the library project had been under way for approximately two years, the Duke's Factor wrote that the work on the library was progressing very slowly, and that although all boxed up, the books remained in Bath.⁴⁷ One month later Goodridge visited Hamilton in order to report to the Duchess on the progress of the library.⁴⁸ By February 1847 the Duke's growing frustration over the timescale and cost of the library resulted in his increasingly taking control of the project.⁴⁹ Worried that the non-payment of workmen owing to over-expenditure on the project would reflect badly on his reputation, the Duke instructed that the excessive decoration of the Library be reduced to minimise costs.⁵⁰ This explains why the library above the frieze is overflowing with decoration while the walls below are practically bare. A letter from the Estate Factor to Goodridge reveals that the Duke had instructed that the frieze of the library was to be plain, not scagolia decorated with Etruscan vases

as Goodridge had designed.⁵¹ Similarly the floor was to have had matching scagolia decoration but the Duke had instructed that instead it was to be a plain deal floor covered with carpet. The Factor instructed Goodridge to have the men remove those decorations already applied and have the work re-done to the Duke's specifications. Goodridge appears to have suggested to the Duke that if half of the decoration already laid was removed the effect of the decoration could be appreciated by comparing the different halves, because the Duke's reply clearly indicates his opinion of Goodridge's designs, and reflects his belief in his own good taste and extensive knowledge,

'I am glad to learn that, in common with me, you now see that my objections to your Etruscan-vase-strap round the library floor were well founded – you are going to take of one half ...and I shall not be surprised that your better judgement should shortly lead you to destroy the whole - To me it is a matter of indifference; for when I order my carpet it will be so constructed as to conceal the whole of the floor – I am not so vain as to think that this change had been made in consequence of my advice: you have done it because you now discover (what you will discover more and more every day) that you have fitted up all the interior of your library with all sorts of projecting points and ornaments of one kind or another infinitely misplaced and abundant, and you are now endeavouring to redeem these errors, by correctives; but that cannot succeed, it is too late'.⁵²

It was clear the Duke disliked the design of the library with its 'innumerable flounces and furbelows that (excuse me) frighten me', and even more so the fact that it was within his precious Palace.⁵³ His ever-changing attitude to it moves from insisting to be involved with every aspect and wanting the design changed to his ideas, to then claiming he is unaware of its progress and not interested. In a fantastic about turn, having insulted the design and instructed work to be removed, the Duke then writes,

'In regard to your wishing to satisfy me with work I am obliged to you for your intentions, and recognize them. I will say nothing at present because I know little or nothing about it; but if you succeed in pleasing the Duchess and the Marquess you will not have to complain. I shall be silent – perhaps not pleased.'⁵⁴

By October 1847 the cost of the library had risen from the £2,000 to £4,500, and Goodridge requested further funds, which the Duchess provided.⁵⁵ Problems continued into the New Year when the stove installed to heat the library failed to work properly, and the continuing debate about the flooring got more irate.⁵⁶ It became worse in May 1848 when the grates for the library heating, intended to cover the void below the cornice of the large granite chimneypieces seen in the views of the library arrived and did not fit the recesses made for them, causing part of a chimneypiece moulding to be destroyed in order to fit the grate.⁵⁷

Matters reached a climax in January 1849 when work was nearing completion and costs had reached £5,606. Goodridge submitted an account for extra costs, including time occupied travelling, the design of a carpet and expenses incurred by A.S. Goodridge being at Hamilton.⁵⁸ The Duke did not wish to pay these costs and immediately contacted his solicitor Charles Rankin to find a way of not having to.⁵⁹ In his following letter he referred to another architect currently employed by him who the Duke would ask to write anonymously to Rankin commenting on the appropriateness of Goodridge's expenses.⁶⁰ This architect must have been David Bryce, who had been employed by the Duke in 1848 to design the Hamilton Mausoleum, a project Goodridge had ceased to be involved with in 1846.⁶¹

The arguments between the Duke and Goodridge over expenses began to resemble a childish squabble until it is apparent that the Duke, though unhappy with the work and with Goodridge, decided to settle the matter. This was most probably due to the fact that it was the Duchess's project, and the Duke wished to keep her happy. The fact was reinforced by the final letter from the Duke to Rankin concerning Goodridge,

‘I complain of these things that have been done by Mr Goodridge which manifest his inability and inaccuracy – if he does not admit to them, he alone is blind to them, I will not bring professional architects to inspect his work on account of the Duchess's name having been so improperly introduced by him – let him persist in his infallibility – he will enjoy it by himself’.⁶²

By September 1849 the account for the library had been paid and all work completed.⁶³ It is a sorry tale in the progress of Goodridge's career as it casts a shadow over his

professionalism. However, it clearly illustrates that by this point in his career Goodridge, who was used to working on his own speculations or with the freedom of Beckford's patronage or Baines's disregard for economy, would not have appreciated the restrictions the Duke's involvement created. In turn the Duke must have ultimately been congratulating himself for not having commissioned Goodridge actually to execute his designs for the more significant, and infinitely more expensive, Hamilton Mausoleum.

The Hamilton Mausoleum

The original tomb of the Hamilton family was located under the side aisle of the Old Collegiate Kirk, which originally sat adjacent to the Palace. In December 1840 the 10th Duke decided that a grander, more monumental symbol of the family was required, and he commissioned both William Burn and David Hamilton to prepare sketches for a mausoleum.⁶⁴ As Michael J. Allen has pointed out this sudden desire for a new Mausoleum was partly inspired by the Duke's recent purchase of an ancient Egyptian Sarcophagus, which had originally been intended for the British Museum, of which the Duke was a trustee.⁶⁵ When the Museum lacked funds to make the purchase the Duke bought the Sarcophagus and found himself in the position of needing a suitable home for it. Over the following months David Hamilton produced a series of variant designs for the Mausoleum ranging from a building with a Greek cross plan with Doric porticos to several designs emulating the Roman tomb of Caecilia Metella.⁶⁶

There is an unsigned drawing attributed to David Hamilton that shows a plan for a Mausoleum crypt built on top of an earlier tomb.⁶⁷ Allen believes this plan indicates that the original site for the Mausoleum was that of the Old Collegiate Church adjacent to the Palace.⁶⁸ This choice of site would again re-affirm the Duke's decision to have David Hamilton, who had designed most of the Palace, design the Mausoleum, as the two structures would sit side by side, and in May 1841 he submitted four drawings for the foundations and crypt, three of which survive.⁶⁹

That the site of the Old Collegiate Kirk was the Duke's initial choice is confirmed by the first known design by Goodridge for the Mausoleum dated 1841 [fig.184].⁷⁰ A sectional sketch of the proposed structure, this drawing corresponds to an undated elevation in the RIBA drawing's collection [fig.185].⁷¹ Another unsigned and undated

design for the same scheme by Goodridge shows the side elevation in relation to the Palace [fig.186].⁷² This first scheme shows Goodridge attempting to create a Mausoleum that would sit harmoniously next to the Palace, but not be dominated by its massive horizontal force. To do this Goodridge linked the two structures by continuing the rusticated basement of the Palace into a link structure made up of an archway that then leads into the pedestal of the Mausoleum. He then takes the giant Corinthian columns of the Palace Portico and copies them to form a perisyle matching the height of the Palace entablature. In order to compliment the horizontal mass of the Palace while not being overshadowed by it, Goodridge adds a drum above the Corinthian entablature pierced with Greek moulded windows and decorated with statues of angels. The vertical lines of the angels are then continued up into the decorated ribs of the dome. The vertical emphasis of the design draws the eye up to the full height of the Mausoleum that reaches above the neighbouring Palace.

The Mausoleum was to be entered from the Palace through the covered link structure, and the Goodridge section clearly shows a sequence of spaces leading from the Palace into the main Mausoleum building. The progression along the corridor towards the Mausoleum would have added to the impact of the main space upon the visitor. A visitor would leave the Palace and move along the corridor, which was covered but open at the sides, they would then enter a small domed vestibule before moving into a vaulted passage. Then finally entering the main body of the Mausoleum, a huge top-lit space. The effect of exiting the dark shadows of the link passage into this space, lit by natural light filtered through the stained glass of the dome drum and the glazed aperture in the apex of the dome, would have been very dramatic. Goodridge, having created the sacred spaces for Beckford's collection at Lansdown Tower, was an expert at the manipulation of natural light, colour and texture to create sublime atmospheres of reverence and solemnity. The internal decorative scheme is also similar to that seen in the views of the Beckford Library at Hamilton, the coffered ceilings and decorated friezes reminiscent of all 'those innumerable flounces and furbelows' that the Duke objected to in the Library six years later.

This first scheme is very similar to the domed Corinthian chapel Goodridge designed for Prior Park, but at Hamilton he added a clerestory or drum decorated by angels between the base of the building and the dome. As at Prior Park the main influence for

the dome design was William Wilkins's University College of 1827. The 1834 Greco-Roman of Prior Park is a further developed in the first Hamilton Mausoleum scheme. In the section can be seen Greek tapered windows and coffered vaults combining with an internal entablature that is an invented Doric. The angels Goodridge applies to both the exterior and interior of the drum are a derived from the Caryatid's of the Erechtheion porch, which he would have seen illustrated in the *Antiquities of Athens*.⁷³ It is a design where Roman Corinthian is combined with French Imperialism to create a series of internal spaces that echo those John Soane created for the Bank of England.

The peristyle form of Goodridge's first design for the mausoleum must have been inspired by the Roman Temple of Vesta, resulting again in the combination of Greek and Roman forms that had been seen in the Prior Park and Bristol Twelve Apostles designs. Perhaps the second most influential peristyle temple that Goodridge must have been aware of was Bramante's Tempietto of 1502, and the possible introduction of Renaissance classicism at Hamilton in 1841 was seen again in the 1846 villas in Bathwick and indicates a continual inclusion in his architecture of Goodridge's knowledge of architectural history.

In 1842 Goodridge exhibited his alterations to Hamilton Palace at the Royal Academy, and the work he showed was most probably a watercolour view of the Place and the first 1841 Mausoleum design, which is currently lost but was illustrated in *Country Life* in 1996 [fig.187].⁷⁴ Comparing this view to the watercolour of Prior Park exhibited in 1835 illustrates the similarities between the projects. In both schemes Goodridge had to harmonise a new building with an existing one, taking into account the building's position in a landscape, and making the new building a symbolic message to those who viewed it. At Prior Park it was a design to show the strength of the Catholic Church, at Hamilton his aim was to show the strength of the Duke's title and his place in Scottish history.

From Goodridge's first surviving letter to the Duke concerning the Mausoleum project, it becomes clear that the Duke disliked this first scheme, objecting to the excessive use of columns on the exterior and in the interior of the building.⁷⁵ Goodridge's response was to send a second design for the Mausoleum, in which he had not 'availed myself of the use of columns but its architectural character is of a simple, but rather stern

character'.⁷⁶ In his second scheme Goodridge made the concession of removing the exterior columns but he refused to remove those on the inside,

‘The [internal] columns have been preserved as affording a variety of form and thereby giving increased effect both externally and internally, while the lobby ante room and vestibule appears a necessary addition. I position the angels as previously inside of the [drum]. The internal disposition of ornaments will of course depend much upon circumstances’.⁷⁷

There are no surviving drawings for this second scheme in 1842 but it was likely they resembled Goodridge’s first scheme from four year later in 1846, as will be discussed later.

Despite the Duke’s dislike of the designs, Goodridge continued to work with him on the Mausoleum. During this time David Hamilton was still the principal architect on the project, but he had been ill for some time and the Duke was obviously preparing for an alternate architect in case Hamilton died. Alternatively the Duke could have become displeased with Hamilton’s designs and was exploring other options by asking Goodridge to prepare his scheme. So determined was the Duke to have the Mausoleum designed to his wishes he put down his own ideas on paper in 1842 [fig.188].⁷⁸ The drawing shows two buildings, both with a square main block placed on a pedestal with porticos. The right-hand design closely resembles some of David Hamilton’s variants and those later designed by Goodridge in 1846, while the left-hand sketch is so similar to the final Mausoleum as built that it clearly shows how much influence the Duke held over the eventual architect of the Mausoleum, David Bryce. By labelling the designs ‘my original sketch’ the Duke was staking his claim to the architectural conception of the Mausoleum. It would not be surprising if the designs had been laid out as early as 1840 and the Duke revisited them later, signing and dating them to re-affirm them as examples of his superior knowledge and creativity.

As the development of the Mausoleum designs progressed, the Duke appears to have become increasingly uncertain over the choice of the Old Collegiate Kirk site, and in January 1842 he commissioned Mr Gibbs to prepare a report on the viability of building on the site.⁷⁹ Gibbs wrote that on digging an inspection ditch he discovered that the 14-foot depth the crypt and foundations required would encounter rapid flowing water in loose gravel. The area could be drained, but on doing so the local clay might shrink and

cause parts of the existing Palace walls, including the portico, to crack. He then suggested an alternative site at Temple Hill. The report was sent to David Hamilton who, though still in charge of the Mausoleum project, was by this time very ill.⁸⁰ By February 1842 the Duke was increasingly considering Goodridge's plans over Hamilton's and Goodridge too was sent a copy of Gibbs' report.⁸¹ A month later, despite the fact he had already designed two schemes for the project, he officially accepted the commission,

‘It will therefore my Lord Duke give me much pleasure to met your wishes in taking charge of the contemplated mausoleum as well as the consequent visits of inspection’.⁸²

Having already prepared two different schemes for the Old Collegiate Kirk site, Goodridge was reluctant to move to the new site at Temple Hill, and in his response to the Gibbs report he claimed Gibbs' warnings over the foundations were unfounded,

‘It afford one pleasure to state that no necessity exists of such a foundation, and consequently these causes of danger and difficulty must vanish ... That the mausoleum is a work of magnitude is not denied, but it is not more massive or heavy than parts of the Hamilton Palace ... foundations four feet below the basement course [which] have proved sufficient for the Palace, a structure as ponderous and quite as lofty as the Mausoleum, it must therefore be sufficient likewise for the latter.’⁸³

Of course a greater depth would be required for the vaults, but Goodridge quickly covered that by claiming 9-feet would be sufficient, a mere foot less than the depth at which Gibbs claimed the water became a problem. Goodridge then backed up his claim that the original site was perfectly suitable by dismissing the new proposal. He claimed that the Temple Hill site must have similar geology unless ‘it is of a more recent formation or even artificial’ and it would ‘therefore not [be] so eligible as the site near the Palace’.⁸⁴ Goodridge was however, perhaps not the most qualified of architects to assess the suitability of the original site in light of the proposed construction upon it. He had already misjudged the ability of a landscape to support a major building at the Bristol Church of the Twelve Apostles to disastrous results, and his ability as a land surveyor had also been previously called into question in relation to Holy Trinity at Combe Down in Bath. Perhaps aware of The Duke's knowledge of the failure of the Bristol Church Goodridge made his final attempt to sway the Duke back to the original

site through a symbolic rather than structural argument when he implied the Old Collegiate Kirk site was far more appropriate because it had been used as the burial site for generations of Hamiltons. Perhaps owing to his uncertainty about the site, the Duke put the Mausoleum plans on hold and Goodridge's response to the abandonment of the development was the last correspondence he had with the Duke concerning the Mausoleum project,

‘I cannot but regret the unfortunate circumstance which has induced your grace to defer the Mausoleum, the drafts for which have been previously begun, but it will afford time for mature consideration of all its points so as to avoid alterations, a thing at all times if possible to be avoided’.⁸⁵

In 1846 the project was revived and Goodridge's accounts show that once again the first scheme he submitted for the Mausoleum in 1846 was not accepted and a second one was drawn up.⁸⁶ Drawings for both 1846 schemes survive, one with a tall dome, an open lantern with angels and a Latin inscription, the other with a low dome and a Corinthian portico. However a lack of correspondence between Goodridge and the Duke concerning the designs have made it difficult to ascertain which scheme was designed first. Considering the Duke's objections to the columns of Goodridge's first scheme in 1841, and his response in producing a second simple, ‘rather stern’ design, it is likely that the tall domed design with the Latin inscription was the first scheme. When the location changed from the Old Collegiate Kirk site to the new one at Temple Hill Goodridge probably took the second design from 1841 and adapted its size and plans to fit the new site.

In the first 1846 scheme the 1841 peristyle has been replaced with a square block base with heavy rustication [figs.189-190]. The front and rear elevations have Greek doorways and an invented frieze that resembles Doric but has modillions rather than triglyphs. The angels have been removed from the drum and moved up to form the eight uprights of the octagonal Lantern, the roof of which is once again reminiscent of the Choragic Monument of Lysicrates. The similarities with Wilkins's University College are stronger because of this new lantern structure. Like with the peristyle scheme from 1841 the proportions of this scheme are also based on those of the Tempietto model, as the width of the square base is equal to the height of the drum up to the cornice.

The second scheme from 1846 is seen in a set of drawings that include indications of the buildings landscape position [figs.191-193].⁸⁷ This second 1846 design retains the square base built to the same footprint as the previous plan, but columns have been reintroduced. The temple style that was missing in the previous scheme is revived by the use of the portico and the flanking statues in niches, presumably figures of the Duke and his ancestors.

A fourth drawing for this scheme in the RIBA collection reveals that the portico was to be repeated on all four sides of the building [fig.194].⁸⁸ The low dome with portico form is derived from the Pantheon but the square base and repeated porticos comes from Palladio's Villa Rotunda and shows Goodridge once again introducing a Renaissance source to his Greco-Roman style. The perspective view of this final scheme for the Mausoleum was possibly a preparatory drawing for a final watercolour view that is in a private collection [fig.195]. When considering the Picturesque qualities of the Mausoleum project this watercolour is the most significant of all Goodridge's designs as it shows the Mausoleum in the landscape parkland of Hamilton Palace.

Other garden buildings on the estate can be seen in the background, and the Mausoleum appears nestled in a grove of trees and shrubs yet still dominating the view. The Picturesque symbiosis of architecture and landscape that Goodridge achieved so effectively at Bathwick Hill in the 1840s with his Greco-Italianate style would at first appear to be lost with the monumental Greco-Roman of this Mausoleum design. Just as at Prior Park and the Twelve Apostles in Bristol, the building dominates the scene almost overpowering the natural landscape rather than working with it as at Lansdown Tower. Yet this is perhaps even closer to the Claudian ideal of the Picturesque. The *Liber Veritatis* views frequently showed not just the round towers and rustic buildings that influenced the villas of the Picturesque and appear to grow organically from the land and mountains; they also illustrate classical temples and antique ruins. Often the two forms of building are shown in the same view and classical history combines with rustic life against a backdrop of the beauties and sublimities of the natural world. Goodridge's imposing Greco-Roman Mausoleum therefore creates a view equally as Picturesque in Claudian terms as the Bathwick Hill villas did.

In many ways the mausoleum designs are the most Picturesque of Goodridge's schemes owing to the purpose of the building. The mausoleum was a symbol of the ephemeral that encouraged the viewer to recall past ages when confronted with their own mortality. A Picturesque scene was one of architecture and landscape combined, showing man and nature in harmony. Ruined temples or towers set against dramatic mountains or the expanse of the ocean were to evoke thoughts of the ephemeral and associate the power of nature with man's littleness in the face of natural re-growth.

Whatever the Duke felt about Goodridge's designs, by 1846 he was already experiencing difficulties working with the architect, and considering the problems that escalated over the Library, by 1847 he must have been seriously reconsidering his choice of Goodridge for the Mausoleum. In December 1846 Goodridge rendered his account for his work on the Mausoleum project, and in April 1848 David Bryce was commissioned by the Duke to complete the project.

In the same year he submitted his final schemes for the Mausoleum Goodridge was also commissioned to design alterations to Ecclesgreig House in Scotland [figs.196-197].⁸⁹ No records survive relating to Goodridge's work at the house and the view he exhibited at the Royal Academy in 1846 has also been lost.⁹⁰ Large and imposing Ecclesgreig is typical of the nineteenth-century revival of the Scots Baronial style, and by 1846 there had been many large scale country houses in this style that Goodridge could have visited while in Scotland or seen illustrations of from which he could have drawn inspiration.⁹¹ That he was able to design in this style clearly illustrated that his knowledge of Scottish architecture was extensive enough to use the forms of the Baronial style, and be aware of the associations for the movement of Romantic nationalism in Scotland.⁹²

The Hamilton commissions stimulated great developments in Goodridge's architectural style. The Greek of the incomplete and now lost Library in 1847 would combine at Lansdown Cemetery Gateway in 1848 with the Norman, Byzantine and Gothic. But it was in the Mausoleum schemes that Goodridge's last expression of the Greek Revival truly evolved. His early archaeological Greek with Roman overtones at Cleveland Bridge progressed to the imperial Greco-Roman of Prior Park and Twelve Apostles and cumulated with a monumentalism that acknowledged Renaissance interpretations of

antiquity. It created a Neo-Classical style that, as with his villa style and his Gothic, saw Goodridge combining his knowledge of architectural history with invented modern forms. Following the Palace of Westminster competition in 1835, the Gothic Revival had been swiftly adopted as the National architectural style in England, overstepping the once more dominant Greek. In Scotland however, and in the work of Alexander 'Greek' Thomson in particular, the Greek Revival endured for longer, and it was perhaps appropriate that it was in that country that Goodridge's last Neo-Classical work had been undertaken.

¹ For Neo-Classicism in Scotland see Glendinning, M., MacInnes, R., & Mackechnie, A., *A History of Scottish Architecture*, Edinburgh University Press, 1996 and Youngson, A. J., *The Making of Classical Edinburgh, Edinburgh*, University Press, 1966. For Greek Revival in Scotland see also Crook, J. M., *The Greek Revival: Neo-Classical Attitudes in British Architecture 1760-1870*, John Murray, London, rev. edition, 1995, and Naik, A. S., and Stewart, M. C. H., 'The Hellenization of Edinburgh: Cityscape, Architecture and the Athenian Cast Collection', *Journal of the Society of Architectural Historians*, 66:3, September 2007, pp.366-389.

² Marriage of Marquis of Douglas with Miss Beckford, *Gentleman's Magazine*, 80, part i, April 1810, p.384. For the 10th Duke of Hamilton see Sanders, L. C., & Reynolds, K. D., in *Oxford Dictionary of National Biography*, Matthew, H., & Harrison, B., eds., 2004, 24, pp.761-2.

³ Prior to demolition the house and contents were recorded by *Country Life*, and this remains a vital source of information regarding the Palace, see Tipping, H. A., 'Hamilton Palace', *Country Life*, vol.45, 1919. An initiative between the Royal Museum of Scotland and the Royal Commission for Ancient and Historic Monuments of Scotland has created a virtual reconstruction of the Palace, see <http://www.vhpt.org>.

⁴ Allen, M. J., *Hamilton Mausoleum*, unpublished thesis, 1976, Royal Commission of Ancient and Historic Monuments of Scotland, Edinburgh, D.11.53.HAM.

⁵ See Astley, S., & Richardson, M., *Robert Adam's Castles*, Sir John Soane's Museum, London, 2000.

⁶ See Youngson, op. cit.

⁷ It was given this title by the Scottish poet Hugh Williams in 1829, see Glendinning, et. al., op. cit., p.193.

⁸ 'Report...on the plans for laying out the grounds for buildings between Edinburgh and Leith', see Youngson, op. cit.

⁹ Ibid, p.151.

¹⁰ Crook, op. cit., p.105.

¹¹ See Youngson, op. cit.

¹² Gow, I., 'William Henry Playfair', *Scottish Pioneers of the Greek Revival*, Scottish Georgian Society, 1984.

¹³ Quote taken ibid, p.52.

¹⁴ Ian Gow, Ibid, .51.

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- ¹⁵ The Nationalistic quality of the Baronial style was emphasised and made popular by the use of Balmoral (1853-55) by Queen Victoria and Prince Albert.
- ¹⁶ For Hamilton Palace see Tait, A. A., 'The Duke of Hamilton's Palace', *Burlington Magazine*, vol.125, July 1983, pp.394-402; Taylor, A. A., 'Hamilton Palace: The Grand Manner in Scotland', *RIAS Quarterly*, May 1946, pp.16-19, and Walker, G., *Hamilton Palace: A Photographic Record*, Hamilton District Libraries, undated
- ¹⁷ In 1314 the Hamilton's were awarded a Barony by King Robert the Bruce, and connections to Scottish royalty were reinforced in 1445 when the then Lord Hamilton married the eldest daughter of King James II of Scotland, placing the family in direct line to the Royal succession. In 1599 the Marquisate of Hamilton was created and finally in 1643 Charles I created the first Duke of Hamilton, see *DNB*, op. cit.
- ¹⁸ Tait, op. cit.
- ¹⁹ See Macaulay, J., 'The seventeenth century genesis of Hamilton Palace', Frew J., and Jones, D., eds., *Aspects of Scottish Classicism, the House and its Formal Setting*, 1690-1850, St Andrews, 1989.
- ²⁰ Ibid.
- ²¹ Glendinning, et al., op. cit., p.220.
- ²² Ibid.
- ²³ See MacKechnie, A., *David Hamilton, Architect 1768-1843: Father of the Profession*, Glasgow, 1993.
- ²⁴ Tait, op. cit.
- ²⁵ See Chapter 1.
- ²⁶ Estate Factor to Duke of Hamilton, 12 February 1842, MSS TD15/100/75, Estate Factor to Duke of Hamilton, 10 February 1842, Hamilton Letter books 1840-42, Hamilton Town House Library.
- ²⁷ Papers of Duke of Hamilton and Brandon, NRAS 332/C4/136, Bundle of 14 letters.
- ²⁸ NRAS 332/c3/334.
- ²⁹ NRAS 332/c4/136.
- ³⁰ NRAS 332/c4/136.
- ³¹ NRAS 332/c4/136.
- ³² NRAS 332/c4/136.
- ³³ 27 February 1842, NRAS 332/c4/136.
- ³⁴ 27 February 1842, NRAS 332/c4/136.

³⁵ NRAS 332/c4/136.

³⁶ Ibid.

³⁷ NRAS 2177/bundle 1252.

³⁸ The estimate is unsigned and undated but pencilled in the top in 19th century hand, is 'Mr Goodridge's estimate for library at Hamilton', NRAS 2177/1006.

³⁹ A note from the Duke's factor dated 3 April 1847 clearly stipulates that money for the payment was to come from the Duchess's household, and that if the Duke paid for it, he would expect to be re-imbursed by the Duchess. Hamilton Letter Books, 1846-8, Hamilton Townhouse Library, p.73.

⁴⁰ *Illustrated London News*, 81, July 1882, p.76; NRAS 2177, Drawing 114, and photograph from Lafayette Album, Hamilton Townhouse Library.

⁴¹ Robert Naismith, *Directory and Handbook of Hamilton*, 1879, Hamilton Townhouse Library, pp.33-4.

⁴² Source unknown, photocopy of article from newspaper found in Beckford Tower Trust archives.

⁴³ For an inventory of the objects in the library see Hamilton Palace Inventory, Bodleian Library, MS Beckford, B4, f.75.

⁴⁴ Drawing is NRAS 2177 Drawing 116. Naismith, op. cit.

⁴⁵ Drawing is NRAS 2177 Drawing 117.

⁴⁶ For the libraries at Lansdown Tower see English, E., *Views of Lansdown Tower*, Bath, 1844.

⁴⁷ Estate Factor to Duke of Hamilton, 21 January 1847, Hamilton Letter Books, 1846-8, Hamilton Town House Library, p.30.

⁴⁸ Estate Factor to Duke of Hamilton, 18 February 1874, Hamilton Letter Books, 1846-8, Hamilton Town House Library, p.51.

⁴⁹ Problems start to become apparent in April 1847 when the Hamilton Factor wrote to Goodridge to inform him that Mr White, who had done the scagolia work in the library, had left Hamilton for London without paying any of his workmen, Hamilton Estate Factor to Goodridge, 3 April 1847, Hamilton Letter Books, 1846-8, Hamilton Town House Library, p.73.

⁵⁰ 16 June 1847, Hamilton Letter Books 1846-8, Hamilton Townhouse Library.

⁵¹ 13 September 1847, Ibid.

⁵² Ibid.

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- ⁵³ Ibid.
- ⁵⁴ Ibid.
- ⁵⁵ 8 October 1847, Hamilton Letter Books, Hamilton Townhouse Library.
- ⁵⁶ Duke to Goodridge, 14 January 1848, Hamilton Letter Books, Hamilton Townhouse Library.
- ⁵⁷ Estate factor to Goodridge, 20 May 1838, Hamilton Letter Books, Hamilton Townhouse Library.
- ⁵⁸ Account reproduced in letter from Estate Factor to Charles Rankin, 11 January 1849, Hamilton letter books, Hamilton Townhouse Library
- ⁵⁹ Duke to Charles Rankin, 22 January 1849, Hamilton Letter Books, Hamilton Townhouse Library.
- ⁶⁰ 22 January 1849, Hamilton Letter Books, Hamilton Townhouse Library.
- ⁶¹ Bryce was employed from 20 April 1848, as recorded by the estate factor, Hamilton Letter Book 1846-48, Hamilton Town House Library.
- ⁶² 3 May 1849, Hamilton Letter Books, Hamilton Townhouse Library.
- ⁶³ Estate Factor to Charles Rankin, 6 September 1849, Hamilton Letter Books, Hamilton Townhouse Library.
- ⁶⁴ Letters to Burn and Hamilton referred to in letter from Estate Factor to Duke of Hamilton, 31 Dec 1840, Hamilton Letter Book 1840-42, Hamilton Town House Library.
- ⁶⁵ Allen, op. cit., p.34.
- ⁶⁶ Ibid.
- ⁶⁷ Ibid, pl.16.
- ⁶⁸ Allen, op. cit., p.43.
- ⁶⁹ Ibid, pls.6-11.
- ⁷⁰ NRAS 2177 Drawing 6. RIBA Drawings Collection PB115/13/1.
- ⁷¹ RIBA Drawings Collection PB115/13/1.
- ⁷² NRAS 2177 Drawing 69.
- ⁷³ Vol. II, plate ii.
- ⁷⁴ *Country Life*, 11 July 1996, p.73.
- ⁷⁵ 3 November 1841, NRAS 332/c4/136.
- ⁷⁶ Ibid.
- ⁷⁷ Ibid.

⁷⁸ Allen, op. cit., pl.12.

⁷⁹ NAS, Hamilton MSS TD15/100/75.

⁸⁰ Estate Factor to Duke of Hamilton, 27 January 1842, Hamilton Letter Book 1840-42, Hamilton Townhouse Library.

⁸¹ Goodridge to Duke of Hamilton, 27 February 1842, NRAS 332/c3/333.

⁸² 5 March 1842, NRAS 332/c4/150.

⁸³ 4 March 1842, NRAS 332/c4/149.

⁸⁴ Ibid.

⁸⁵ 17 May 1842, NAS, Hamilton MSS TD15/100/75.

⁸⁶ 1846 Accounts 332/f2/1125.

⁸⁷ NRAS 2177 Drawings 3-5.

⁸⁸ RIBA PB/115/13 No.2.

⁸⁹ A. S. Goodridge in the Memoir refers to Ecclesgreig as his fathers design; see Memoir, op. cit., p.5. For the house see Savills, *Ecclesgreig Estate*, Sale Particulars, 1988, copy at RCAHMS D.13.33.ECCS, and Geddes, J., *Deeside and the Mearns: an illustrated guide*, Edinburgh, 2001, pp.38-9.

⁹⁰ Royal Academy Index of Exhibitors, 1846, number 1263.

⁹¹ In particular the work of William Burn and David Bryce, for Scots Baronial country houses and the see Glendinning, et. al., op. cit., Chapters 5 –6.

Ibid.

Chapter 9

Bringing Tuscany to Bath: Goodridge and the Italian Villa

The grand schemes of the 1830s and the Monumental Classicism Goodridge had developed in his work for the Catholic Church were to be replaced in the 1840s in Bath by the development of his villa style. Begun in 1828 with the design of Montebello, Goodridge's continuing developments on Bathwick Hill refined the urban villa in Bath, and illustrated the impact that the changes in society and economics in the city had upon its domestic architecture.

This chapter will illustrate how the work Goodridge undertook during the 1840s, at Devizes Castle, Bathwick Hill and culminating at the Lansdown Cemetery Gateway, brought together of all aspects of his architecture into one final project that saw him introduce Eclecticism into Bath and move the city forward into the High Victorian period. It is through this final development of Goodridge's architectural style that the ideas of history and antiquarianism he had explored through the Greek and the Gothic would be united with the overt introduction of Renaissance forms, or elements of what Thomas Hope in his *Historical Essay on Architecture* termed the *Cinque-cento*.¹ It is a vital passage from Hope's *Essay* that perhaps best expresses what Goodridge embarked upon during the 1840s at Bathwick Hill and Lansdown, when he calls for an architectural style that is of its age,

'No one seems yet to have conceived the smallest wish or idea of only borrowing of every former style of architecture whatever it might present of useful, of ornamental, of scientific or tasteful; of adding thereto whatever other new dispositions or forms might afford conveniences or elegancies no type possessed; of making the new discoveries, the new conquests, of natural productions unknown to former ages, the models of new imitation more beautiful and more varied; and thus of composing an architecture which is born in our country, grown in our soil, and in harmony with our climate, institutions, and habits, at once elegant,

appropriate, and original, should truly deserve the appellation of “Our Own””.²

What Hope advocated, and what Goodridge achieved, was the adaptation of the finest elements of historical styles with the needs and technology of the modern age. It was the meeting of history and progress that Goodridge had continually illustrated through his architecture.

Devizes Castle

The first project in the next phase of Goodridge’s Picturesque, was the design of a new mansion in Wiltshire on the site of the medieval Devizes Castle.³ It is likely that Goodridge embarked on the project in 1838 when the site of the old Devizes Castle was purchased by Valentine Leach. Of all of Goodridge’s Picturesque buildings it is Devizes that best fulfils the ideals behind the first inspiration of the Picturesque, the landscape paintings of Claude. At Devizes Goodridge built a round tower on a prominent hill that from a distance projected the image of defence, isolation and observation, all the associations that the round towers so frequent in Claude’s *Liber Veritatis* evoked. Devizes Castle was also a continuation of the Norman style Goodridge had first developed while working with Beckford on the initial plans for Lansdown Tower. Goodridge’s knowledge of Norman architecture had appeared in some of his church designs, but only as layered elements of his more varied Gothic style. The unexecuted Lansdown Tower design had proved very influential in his picturesque villas, but at Devizes Goodridge was able actually to construct a modern castle, confirming his place in the short-lived Norman Revival.⁴

Situated so close to both Avebury and Stonehenge, Devizes had developed a community of antiquarians and a tradition for antiquarian research, and the possibility of working in the town and on the site an original medieval castle must have appealed to Goodridge’s own antiquarian interests.⁵ Goodridge would have known Devizes prior to working on the Castle through the survey he undertook of St James’s, Southbroom in 1831.⁶ The site too would have attracted him as it offered the possibilities of creating rich historical associations through new architecture. The first known castle on the site dated from 1080 and was a motte and bailey structure of wood built by Bishop Osmund of Salisbury, the nephew of William the Conqueror.⁷ The history of the founding of the Castle immediately presented Goodridge with the perfect opportunity to design a new

castle in the Norman style he had already experimented with to evoke the history of the site, while also using the advantages of its defensive position for his own Picturesque ideas.

The first Castle was destroyed in 1113 and rebuilt by Bishop Roger of Salisbury as one of his four great castles, the others being at Sherborne, Salisbury and Malmesbury.⁸ It is possible that when restoring Malmesbury Abbey Goodridge would have come across references to Devizes Castle. The existence of an ancient site of historical importance in a town populated with antiquarians ensured that by the time Goodridge came to work on the project there already existed several histories of the Castle. The main work that Goodridge must have seen was James Waylen's *Chronicles of Devizes* from 1839, in which Waylen illustrated his own visual reconstructions of the original castle.⁹ Published a year after the site had been purchased by Valentine Leach, Goodridge perhaps began developing his plans for the new Castle at the same time as Waylen was reconstructing the old. It is even possible that the two men had met and discussed the history of the site because Waylen was a resident in the town. This possibility is interesting as it would have not only given Goodridge access to an expert on the Castle and its history, it would also have provided him with the reconstructions of the old castle on paper, which might then have informed the new Castle that he built.

Waylen stated that the 1113 Castle was made of stone, large in scale with a keep, two baileys, ditches and a moat.¹⁰ The baileys and ditches formed four concentric circles around the site and over time, as the Town of Devizes developed around the castle compound, the two outer ditches became the Town fortifications. In the twelfth century the Castle was caught in the struggle between Stephen and Matilda over the Crown and eventually passed from religious into Royal ownership.¹¹ The mid-thirteenth century saw an inner bailey constructed and the Castle then became the traditional property of the Queens of England, gifted to them by their King. It had been in the ownership of both Katherine of Aragon and Katherine Howard as settlements from Henry VIII, and was eventually taken by Cromwell in 1645.¹² Three years later it was demolished, leaving only a few remains of the old fortress.¹³

William Stuckeley recorded the site in his *Intineranium Curiosum* in 1723 and it is around that date that two windmill towers were constructed on the site of the Castle,

which can be seen in the Stukeley view [fig.198].¹⁴ It is Stukeley's view that offers the clearest image of the landscape and its defensive position, and the remains of the old Castle that Goodridge would have encountered when he first visited Devizes.

The position and landscape of the site was immensely significant to Goodridge's modern Castle. Situated on a mound surrounded by a moat, which was still apparent although not filled, the slopes of the mound dropped steeply around three sides and made it the ideal location to defend. This irregular and elevated situation also made it ideal for creating the Picturesque. It was a potential that had been recognised in 1793 when under the ownership of William Salmon the Castle site was used as pleasure grounds.¹⁵

It can be assumed that during Salmon's ownership between 1793 and 1838 little work was done to adapt the grounds as landscape parkland, except possibly some new planting. The earthworks of the site, so apparent in Stukley's view, were still obvious and made natural terraces that would greatly enhance the effect of the pleasure gardens, but condition of the remnants had vastly deteriorated, and the windmill towers had been ransacked by locals for the stone.¹⁶

Therefore when Goodridge arrived at the site he had the advantage of being able to exploit the natural and man-made landscape for his new Norman mansion, without having the restriction of building around or incorporating any medieval remains. He could take advantage of the historical associations of the site, without having to design in a way that insisted on harmonising with original buildings. This provided the opportunity of developing the Norman Revival design with its modern Picturesque while still respecting the historical associations of the site as an ancient monument.

There was, however, one building contemporary with the original Castle that would have inspired Goodridge when preparing the designs for the new Castle. The Norman church of St John in Devizes was believed to have been the Castle chapel and was originally constructed within the inner bailey but as the town expanded it eventually became a second Parish church [fig.199].¹⁷ The Norman tower of St John's is particularly impressive, oblong in form with a corner stair tower, the high quality craftsmanship seen in the stonework and its imposing height illustrates the status of the

Castle in the medieval community and offers an insight into the standard to which the original Castle building would have been constructed [fig.200].¹⁸

With the tower of St John's as a source of information and inspiration, Goodridge produced a design that was both in keeping with the essence of the original Castle and illustrative of his own developments in the Picturesque and the Gothic. The mansion Goodridge designed can be seen in the plan and view from the southeast reproduced in the 1843 sale particulars of the Castle estate [figs.201-202].¹⁹ A further view of the Castle from the southwest is reproduced in Herbert Stone's *Devizes Castle: Its History and Romance* (1920), and was most likely also by Goodridge [fig.203].²⁰ The view from the south east is probably the one Goodridge exhibited at the Royal Academy in 1842 as it is close to his other watercolours and engravings in style.²¹ Goodridge demolished the eighteenth century south windmill tower to make way for a mansion made up of a round tower, an imposing entrance and a narrower, taller flag tower all linked by low battlemented ranges. Separate from the new building and to the north was the other eighteenth century windmill tower to which Goodridge added a top storey with battlements, in order to match it to his new Castle.²²

The north tower stood slightly apart from the main building in isolation, becoming not only part of the overall Claudian scene, but also creating an equally Picturesque view when seen from the Castle. In the particulars from 1843 when Goodridge's 'new' Castle was put up for sale, people were led to believe that this windmill tower was actually a relic of the medieval period rather than a construction of the eighteenth century,

‘The leading object, however, of the present statement is to awaken the attention of those who would, by a moderate outlay, increase the capabilities of the present residence. It may be observed, that an ancient Tower, covered with ivy, and the massive but elegant modern Tower of Norman Style, are so contiguous that the space between them may be fitted by a castellated building, conceived in the same good taste, TO CONNECT THE TWO TOWERS’²³

The emphasis on connecting the two structures possibly suggested it that had been intended by Valentine Leach and Goodridge but was perhaps prevented by the lack of funds, that led to the new Castle being put up for sale when it was inherited by Robert

Valentine Leach in 1843. The Castle did not sell and remained in the Leach's ownership. Between 1860-1880 he filled the space between the original Goodridge mansion and the north tower, expanding the mansion to its current form [fig.204].²⁴ With much more overtly Norman Revival detailing on the exterior the later work was a continuation of what Goodridge had established. What distinguishes the two phases of the modern castle is the stone used to build it, where Goodridge had used cut ashlar the later 1860-88 expansion used a more noticeably rough unfinished stone [fig.205]. Much of the interior of the house was altered during the 1860-88 alterations so it is difficult to ascertain which features are original to Goodridge. It is likely however that most of the moulding and decorative elements of the main circular room of the round tower are by him.

The language of the 1843 sale particulars reads like the very best of Picturesque descriptions, bordering on the Gothic. Having told some of the Castle's Royal history, and its use by King John 'and other Norman Sovereigns' as dungeons and a state prison, its role as treasury of the kingdom is announced,

'Much of which doubtless remains buried in the "time honoured" and

PICTURESQUE RUINS,

Which could "a tale unfold" of many past scenes of knightly tournaments
in the Castle Court, and bloody onslaughts from the moated walls, and
melancholy captivities in the "Donjon keep".²⁵

It was such associations that Goodridge attempted to enhance through his design. That the eighteenth-century windmill tower had been thought of as an original medieval relic was not unusual considering the tradition for ruins and towers as garden features, from which the Gothic Revival had developed during the mid-eighteenth century.²⁶ To this eighteenth-century ruin Goodridge added arrow-slit windows and a parapet, harmonising it with the new mansion, and projecting the image of them having both been constructed simultaneously. No doubt the ambition was to even fool the uneducated visitor in the early 1840s into believing it was an original Norman Castle that had been added to and grown over time.²⁷ The windows were of course far too large to resemble anything that would have been found on medieval fortifications, but when seen from the gardens they would have been clearly apparent, and projected associations of defence, conflict and all the bloody scenes and chivalrous deeds the sale particulars focused upon.

At Devizes Goodridge borrowed the essential elements of the second 1826 Norman scheme for Lansdown Tower. The three towers of varying heights from the Lansdown scheme are more spaced out at Devizes, and the changes in level of the landscape the Castle is built upon further enhances the varied roofline this created. Such variety also highlighted the asymmetry of the Castle and reinforced the assumed impression it projected of a fortified structure that has grown and expanded over time, just as the original medieval Castle had. The Lansdown Embattled Gateway Goodridge had designed for Beckford's garden in 1826 was also reproduced at Devizes in the garden entrance on the west front [fig.206].

What is most apparent when comparing the Devizes Castle design from 1838-42 and the two earlier Lansdown schemes from 1823-6 is how the three designs, one a keep and tower, one a fortified tower from Rome, and Norman of Devizes, when put in a landscape setting all assume the appearance of the round tower in the Claude views that were so essential to the ideal of the Picturesque. The design for Devizes Castle in particular shared similarities with Richard Payne Knight's Downton Castle, which in many ways had established the model for the Picturesque [fig.207-208].²⁸ The isolated tower at Downton, separate from the main building, was seen again at Devizes, where the north tower was kept separate by Goodridge to provide both an object in the Picturesque view seen from the main building, whilst also adding to the variety of buildings that could be seen when the entire site was viewed from a distance. As at Downton, the location of Goodridge's Devizes, on the ancient castle site, was elevated in the landscape, and when viewed from afar had the appearance of a building that almost seemed to naturally grow out of its surroundings, just as the towers of Claude did. Seen from a distance all the slight differences in style and source would be irrelevant. It was the associations in the mind of the viewer such structures conjured and how naturally they appeared in the landscape that made them truly Picturesque.

Development of the Villa Style

The progression from the Neo-Norman Devizes Castle at the start of the 1840s to the Eclecticism of the Lansdown Cemetery Gateway in 1848 was made by Goodridge through a series of projects in which he continued to layer elements and forms from varied sources to create his own style. On returning from Italy in 1829 the influence of

Imperial Roman architecture led to the monumental designs for Prior Park and Twelve Apostles as well as the Hamilton Mausoleum designs, but what Goodridge also brought back with him was a new appreciation for the architecture of the Italian Renaissance. As he progressed from the Greco-Italianate of Montebello to the final expression of his villa style at Villa Bianca and Grove Villa in 1849, that influence became increasingly apparent.

In the intervening years between Goodridge returning from Italy and embarking on his next villa project at Bathwick Hill, there had been two significant buildings constructed in Bath that would have been of interest to him. In 1835 the architect James Thomson had built Kelston Tower for Joseph Neeld in the village of Kelston on the western fringe of Bath [fig.209].²⁹ A basic keep and tower arrangement, Kelston Tower was Norman in style but had the tall slender windows of Lansdown Tower. The similarities between Kelston Tower and Goodridge's first unexecuted Norman design for Lansdown Tower are in fact so pronounced that it suggests Goodridge and Thomson were acquainted and that Goodridge had shown the other architect his unexecuted Lansdown designs.

Tim Mowl has referred to English architecture of 1830-37 under the reign of William IV as the 'Williamane' style, in which the Neo-Norman was combined with the villa type, and Kelston fits within this style as it joins the Norman to the increasingly popular Italianate.³⁰ However, as Goodridge's second 1823 Norman designs for Lansdown Tower clearly show, this was a bonding of styles that had taken place long before 1830, and Thomson himself had shown similar ideas in his *Retreats, a series of designs consisting of plans and elevations for Cottages, Villas and Ornamental buildings* (1827). What is perhaps most significant about Thomson's Kelston Tower, and any possible influence it could have had on Goodridge, is the ground floor bay window of the entrance elevation, which has three round-arched slender windows like Goodridge's loggia at Lansdown, but arranged in the form of a Venetian or Serlian window. The possibility that Goodridge developed his triple arcade or loggia from the bold block style at Lansdown to the lighter form at Montebello using the arcades of Serlio or Palladio as sources has already been discussed. What is significant is that from 1830-35 the use of the tripartite Serlian window arrangement on villa designs had become more frequent.

Montebello's use of Italian villa forms of not just the rustic *campagna* but of the Renaissance also would make it the earliest of the 'Tuscan' villas in Bath, as it predates the architect Edward Davis's alterations to Smallcombe Villa, the house which has often been heralded as the start of the Tuscan style in the city.³¹ Benjamin Barker sold Smallcombe Villa in 1833, and the new owner commissioned Davis to enlarge the existing modest rectangular house [fig.210].³² Davis, a pupil of Soane, added a two-storey gallery wing to the west of the original building, made up of a projecting Serlian window elongated up the two-storey height of the building and topped by a shallow pitched roof with large projecting eaves. It is an arrangement that in the same year had been published in designs by Charles Parker in his *Villa Rustica* (1833-42).

Goodridge would have been well aware of the Davis's alterations to Smallcombe due to its proximity to Montebello. He was also probably aware of the use of the Serlian form, having seen it in publications such as Parker's, but seeing it applied by Davis at Smallcombe would have shown him the effect that could be achieved when it was applied to a building, with a varied roofline on an irregular site.

The idea of referring to the style on Bathwick Hill as Tuscan was a result of Price's plea in his *Essay on the Picturesque* in 1794 to take advantage of the natural landscape of Bath when considering new developments, which has been discussed in a previous chapter. Price's comparison between Bath and Tivoli was reaffirmed by Edmund English in *Views of Lansdown Tower* when he wrote,

'The vicinity of Bath has, unquestionably, more of the southern cast of character than that of any other English city. Those to whom the neighbourhood of Rome is familiar have spoken of a certain resemblance with that boundary to which we are alluding carries in common with the Campagna di Roma'.³³

So what Price had stated in 1794 was having an impact on the aesthetic knowledge of the viewer as well as the style developed by the architect. That Tuscany was brought to Bath on the hills of Bathwick is apparent, but it was Goodridge, not Davis, who introduced it, and a greater impact upon him than either Davis's alterations at Smallcombe in 1833, or Parker's *Villa Rustica* of the same year, was the publication in 1834 of Beckford's *Italy; with Sketches of Spain and Portugal*.

Beckford's *Italy*

The significance of this publication has been introduced in a previous chapter, but at this point requires further study in order to illustrate fully how important Italy was to the changes in Goodridge's style. Volume one of Beckford's *Italy; with Sketches of Spain and Portugal* was a heavily edited version of the letters from his youthful *Dreams, Waking Thoughts, and Incidents*, which it is possible Goodridge had seen or heard about prior to 1834.³⁴ Although Beckford had stripped out much of the contents of the letters, the descriptions of his encounters with the landscape and architecture of the countries he travelled through remained, and had a lasting impact on the writers of both Gothic fiction and Romantic literature. It is also possible that Goodridge had been acquainted with Beckford's work while the new publication of *Italy* was being edited and prepared in 1833, and it would be appealing to suggest that Goodridge's own recollections of his recent trip to Italy had encouraged Beckford to re-visit his own and finally publish them.

That the two men must have discussed the publication is evident in a letter from Beckford to Goodridge dated 11 August 1834, two months after *Italy* was published, in which it appears Goodridge had sent Beckford a gift, possibly a drawing or watercolour of a scene, which Beckford claims is 'as delicately rendered as the Tyrol'.³⁵ What Beckford then writes is immensely revealing about the friendship between the two men, and suggests that not only had Goodridge been responding to something in the recent *Italy*, but he also had previous knowledge of the work,

'... still more delightful, this glorious gift conveys the assurance that you have not forgotten a book I always thought you would appreciate with more discrimination yet indulgence than almost any other person I am acquainted with'.³⁶

There are two scenes in particular that Beckford recalls in *Italy* that would have had influence upon Goodridge when he was considering the design of the Bathwick villas. In 1780 on his way to Venice, Beckford visited the Villa Mosolente at Bassano, 'consisting of three light pavilions connected by porticos ... characterised by airiness and simplicity' and which looked out over the 'slender towers' of Padua.³⁷ Recollections of such a villa no doubt influenced what he wanted to achieve at Lansdown, and the sort of imagery he introduced Goodridge to while working there.

The second was Beckford's response to his first sight of Florence,

'Upon winding a hill we discovered Florence at a distance surrounded with gardens and terraces rising one above another; her full moon seemed to shine with a peculiar charm upon this favoured region. The serene light on the pale grey of the olive, gave a visionary and Elysian appearance to the landscape'.³⁸

It was such a scene that Bath had the potential of displaying, and in sharing such recollections with Goodridge and perhaps recommending places for him to visit and experience such views himself, Beckford had helped to educate Goodridge in what could be achieved when combining the natural landscape not just with isolated pieces of architecture like Lansdown Tower, but with a larger development in a cityscape.

Before returning to Lansdown Tower, where in 1845 Goodridge embarked upon his mature villa style, there is another villa near Bath from the late 1830s that can be attributed to Goodridge, which requires a brief assessment. Although there is no documentary evidence to prove Goodridge was the architect behind Claverton Inn of 1836 several elements of the design point towards his being their author. Claverton Inn was built in 1836 for George Vivian of Claverton Manor, and was an ideally placed Picturesque residence along the Kennet and Avon canal for those seeking accommodation outside of the city [fig.211].³⁹ George Vivian was one of the Commissioners for the new Palace of Westminster, and it is possible that following the exhibition of the competition designs, when the anonymous status of the entrants was lifted, Vivian encountered Goodridge and thought of him to design the Inn in Bath during the same year. The house is seen in an engraving of 1836 that illustrates the building in its landscape setting and is similar in style to other Goodridge views. The symmetrical façade of the villa, with a projecting central bay and flanking loggias, would suggest that it is not a Goodridge design, as by 1836 he had already embarked upon irregular planning in his villas. However, the strongest feature that leads to attributing the villa to Goodridge is the Diocletian window in the basement, which directly matches the basement window designed by Goodridge for Lansdown Tower [see fig.82].

Though very different in plan and appearance to either Goodridge's Montebello of 1828 or the villas he developed in the 1840s, what this building illustrates is Goodridge experimenting with more regular planning and this perhaps highlights the influence that his work on the Greco-Roman Prior Park and Twelve Apostles of the same period had upon his villa style during the late 1830s. It was therefore, the transitional period from the early Picturesque of Lansdown Tower and Montebello and the mature style of Fiesole, and if Claverton was not as innovative as his other villas it was perhaps because of the demands of the client rather than the freedom he enjoyed when designing his own homes. What turned Goodridge's style back to the irregular was the opportunity to return to Lansdown Tower in 1845.

A Return to Lansdown Tower

Beckford died at Lansdown Crescent on 2 May 1844, four days after Goodridge was reported to have visited him.⁴⁰ Beckford's younger daughter Susan, the Duchess of Hamilton, inherited the properties at Lansdown Crescent and the Tower, as well as all the contents, and in 1845 Edmund English prepared inventories of the contents in preparation for auction.⁴¹ It was at this time that Goodridge produced design for the enlargement of Lansdown Tower, aimed at making it 'capable of being rendered a most complete and Private Residence at very moderate expenditure' [fig.212].⁴² It was perhaps the Duchess' intention to attempt to sell the Tower along with the proposals to enlarge it from what was essentially a study or library into a domestic residence.

The design Goodridge produced is essential to understanding his architecture at Fiesole on Bathwick Hill. Viewed from the east garden elevation, (the side of the Tower first seen when approaching through the garden), in the proposed design the single-storey servant's wing of the 1827 building has been extended up a storey to match the original roof height of the central block. This block in turn has also been elevated in height, but only on the north front. The Tower shaft remains unchanged at the west flank of the view. When the original building and the proposed alterations are thus viewed together, it is hard to credit that Goodridge would have proposed such alterations to the simple purity of the 1827 building. However the marked difference between the Tower shaft with its plain walls and Greek Lantern, and the proposed new building does clearly illustrate the change in Goodridge's style that had taken place between 1827 and 1845.

The south-west corner, now two-storeys in height, had a projecting loggia based on the Serlian tripartite arrangement. The loggia openings are bisected, as at Montebello by a stone balustrade the pattern of which is taken from the gilded ocular windows under the roof of the Tower lantern. The loggia is repeated on the south elevation and takes on the appearance of a portico, something previously absent from the simpler original Tower facades. The bold block masonry that makes up the upright members of this loggia correspond with the solid geometric forms of the earlier design, which can still be seen in the Belvedere windows of the Tower.

The motif of the tripartite loggia is used again in the proposed design on the three-storey section of the west elevation, but this time the upright piers in the two lower storeys support stone balconies at first floor and second floor level. Goodridge, while not actually using columns, suggests them in these vertical supports below the balconies. The image of the portico is further reinforced by placing segmental carved decorations on the roofline above the two two-storey loggias to act as pediments. The north entrance front elevation can just be seen, with the projection of the second floor balcony suggesting that a version of the portico was also applied to the entrance front.

What this proposed design illustrates is Goodridge's overlaying the Italianate of ideal Claudian rustic *campagna* with forms derived from the sixteenth century interpretations of classical antiquity using Thomas Hopes *Cinque-Cento* style or the *Rundbogenstil*.⁴³ And yet the building remains Greco-Italianate, not just in the presence of the Tower with its Lysicrates lantern, but in the bold geometrical forms that defined the original 1827 design. Even the lions stretched out on plinths at the base of the new steps of the east front have been seen before in Goodridge's Greek Revival work, in the unexecuted 1827 Cleveland Bridge development design for a lamp and the 1832 designs for the Reform Column in Laura Place.⁴⁴

What this proposed design represents therefore, is the result of Goodridge's experience of travelling in Italy and encountering for himself both the rural landscape of the *campagna* filled with villas and the large scale developments of the Renaissance. His son noted that to Goodridge the Greco-Italian meant 'purity and freedom' and in this later villa architecture, which the 1845 proposed Lansdown design introduces, the purity in the geometric forms has been combined with the freedom that using a wider variety

of sources and combining them together could achieve.⁴⁵ It is exactly the same method Goodridge had employed in his Gothic designs of the 1830s, layering elements from several historic periods in order to create his own invented style.

The Tower was not sold in 1845, and nobody commissioned Goodridge's alterations but the new blend of sources he had initiated were translated into stone in 1846 when he purchased a large plot of land on Bathwick Hill next to Montebello and built Fiesole.

The Return to Bathwick Hill

It is interesting at this point to go back to the 1840 Bathwick Parish Tithe map, as it reveals much about both Goodridge and his father James's position as landowners in the Parish.⁴⁶ Goodridge is listed only once as owner of the Montebello plot which measures just over four acres in size. His father, James Goodridge, who had retired from his post as agent to the Duke of Cleveland in 1835, is recorded as owning just over six acres of land, all of which was tithe free and included the plot at Sidney buildings and plot of land on Bathwick Street.⁴⁷ What is more significant is that he also owned a sizable plot of pasture land on North Road parallel to the top of Bathwick Hill and was the leaseholder of a large plot on the north side of lower Bathwick Hill opposite the villas designed by John Pinch [fig.213].

These large undeveloped plots suggest that James Goodridge was perhaps investing some of his money in land with the intention of developing more villas or properties, probably with his son.⁴⁸ The Bathwick Hill plot was a premium location near the centre of Bathwick, whilst the North Road plot was at the highest point of the hill and would offer an uninterrupted view across to Lyncombe and Widcombe to anyone who wished to build on it. It can be assumed perhaps that on James's death in 1849 H. E. Goodridge then inherited some of this land, although it was probably shared with his brother James Frederick Goodridge, a solicitor with whom Goodridge shared the offices at No. 7 Henrietta Street.⁴⁹ So the potential for further developments on Bathwick Hill had existed in 1840, and Goodridge and his father had clearly recognised the value of the undeveloped landscape.

In 1846 when Goodridge purchased the land from Joseph Fasana at Bathwick Priory on which to build Fiesole, it came with a list of conditions that had been laid down in the

Bathwick Priory deed of 1822.⁵⁰ These stipulations included the limitation of the heights of trees in front of the house, and the restriction that there was never to be more than four other dwellings on the site.⁵¹ The stipulations ensured that should other dwellings be constructed on the land they were not to be built in front of the Priory unless they were of a certain height and all chimney heights were similarly restricted. Plans for any new buildings had to be inspected by the estate architect before they could proceed. When Goodridge purchased the eastern half of the Priory grounds these stipulations were carried over.⁵² The limit of four dwelling houses on the land was reached in 1849 when Goodridge built Villa Bianca and Grove Villa, and the restrictions ensured that there would not be any further construction on either the Priory or Fiesole land. It was perhaps because of these tight conditions that the original essence of Goodridge's buildings on Bathwick Hill has not been lost owing to further developments on the land.

A plan of Fiesole attached to the 1846 Grant of Land illustrates the ground Goodridge was purchasing and shows that the plan of a house had already been finalised, no doubt owing to the restriction concerning the estate architect reviewing any designs before buildings were allowed to commence [fig.214].⁵³ Directories indicate that in 1848 Goodridge was still living in Montebello and so the building of Fiesole can be dated 1846-8.⁵⁴ The move to Fiesole from Montebello on the neighbouring plot, was unlikely to have been in order to move closer to the city, but perhaps indicated Goodridge's wish for a smaller residence as his family moved into their own establishments. However, what is more likely is that Goodridge wished to move away from his early villa style at Montebello and following the unexecuted Lansdown designs was eager to embark upon a new project through which new ideas could be expressed.⁵⁵

Fiesole is approached up a steep wooded drive leading directly to the building without the twists and curves of the more irregular Montebello site [figs.215-216]. As at Montebello the principal elevations are the south and west garden fronts, where the Serlian loggia or portico has been revived from the 1845 Lansdown Tower designs, including the balustrade combined with the square and diagonal braces of the original 1827 Tower Belvedere window balusters. At the apex of the gable on the roofline of the south elevation, is a bell arch derived from the 1845 Lansdown Tower proposals. The east entrance front is comprised of a two-storey block and a four-storey tower,

which rises above the rest of the house and provides views across the city [fig.217]. The triple arched entrance loggia has developed from the loggia of Montebello, but with slender columns not the block vertical pillars [fig.218].⁵⁶

However, what is the most interesting development not seen on the 1845 Lansdown designs is the inclusion of keystones over the openings of the ground floor loggias of the south and west fronts. They are purely decorative in function and Goodridge was perhaps attempting to associate his two-storey loggia with the two-storey arcades either he had seen in Italy or illustrated in Palladio's *Quattro Libri*. What the increasing use of Renaissance architecture perhaps shows is not only Goodridge exploring his increased knowledge of Italian architecture, but also a modern acknowledgement of the Palladian tradition of Bath.

Montebello was sold in 1848 and Goodridge moved into the completed Fiesole. The following year his father died and it is possible that on receiving an inheritance Goodridge decided to invest in another speculative project, this time the building of the semi-detached villas of Villa Bianca and Grove Villa at the bottom of his garden. They were to be his last Picturesque villas [fig.219].⁵⁷

A drawing attached to the 1857 conveyance concerning the lease of Villa Bianca clearly shows the original plan of the semi-detached villas and offers an indication of the basic landscaping of the sites [fig.220].⁵⁸ The plot marked 'A' and shaded in pink marks the extent of Villa Bianca at the west end of the building (with Grove Villa to the east), and indicates that Villa Bianca was the larger of the two houses.⁵⁹ As at Montebello and Fiesole, it is the west entrance front elevation and the south garden front on which Goodridge's mix of historic and invented forms can once again be seen [figs.221-221]. Similar to the west elevation of Montebello, Villa Bianca has a central two-storey block with an octagonal bay in the south-west corner. On the 1886 Ordnance Survey map this bay is shown as a conservatory, of which only the lower level now remains [fig.223]. The reduced height of what should therefore be a two-storey corner tower reveals far more of the tall three-storey tower of the south elevation than would have originally been seen when approaching the house. Where Villa Bianca differs from Montebello is that the lower storey triple-arched loggia is projected from the façade of the two-storey block, thus a flat terrace above is created at first floor level. This suggests that the glass

conservatory seen in the 1886 map was actually a sunroom at first floor level that led out onto the terrace, and would explain the single-storey remains of the corner tower, which were the foundations and base structure for a glass room. The form of the sunroom was most probably similar to that of the conservatory at Montebello.

The loggia too has been developed from the Montebello design, with a fourth arch at the south end containing the entrance doorway, above which the circular pediment from the 1845 Lansdown scheme is placed as a pediment. Owing to the villa's position, the south elevation is clearly visible from the road, although without the conservatory, it has an unbalanced appearance. To the right of the conservatory polygon is a three-storey square tower that has the appearance of the keep from the early Lansdown designs and with the two-storey block on its right appears similar to Thompson's Kelston Tower. The Greek returns more strongly in the carved Greek key frieze that sits below the projecting eaves. To the right is a further two-storey block that marks the end of Villa Bianca.

The two houses are then linked together by a triple-arched loggia projecting from the two-storey main body of Grove Villa, to the right of which the two-story block of Villa Bianca is repeated [fig.224]. The flanking of Grove Villa's loggia by identical forms gives the south elevation of the two villas a sense of unity. The impression of it being a single building while simultaneously having each house different enough to show separate residences is created. It is the same impression that Goodridge achieved at Woodland Place, where the row of six houses are both a terrace and noticeably separate properties. The most interesting aspect of the loggias of both Villa Bianca and Grove Villa is that slender columns giving the appearance of a classical arcade have replaced the bold masonry upright members of Montebello and Fiesole. In adding such a feature Goodridge's progression from the Greco-Italianate to an Italianate villa that is overtly influenced by villas of the Italian Renaissance is completed.

Goodridge's handling of the semi-detached nature of this last villa design on Bathwick Hill also shows the progression of his architectural style when comparing it to his first 1820 villa project at Woodhill Place, also semi-detached. The severe forms and unadorned plain wall surfaces that Thomas Hope had stated to be so necessary to best display the Greek Revival that are seen at Woodhill Place in 1820 have, by 1849, been

replaced by the varied, irregular and asymmetrical Italianate villa. Clear signs of the Greek survive in the frieze decoration or the reference to the octagonal Temple of the Winds, but it is in the way Goodridge puts together solid block masonry forms of almost abstract geometry to create the Serlian openings that the influence of the Greek Revival can still be seen.

The construction of Villa Bianca and Grove Villa in 1849 marked the last major project Goodridge would undertake without the partnership of his son, Alfred Samuel Goodridge. It was however at the Lansdown Cemetery Gateway of the previous year where all sides of Goodridge's ideas of history, archaeology and aesthetic philosophy were brought together.

The Gates of Death

Following the death of William Beckford the Duchess of Hamilton had attempted to sell Lansdown Tower and the garden in 1845, the year Goodridge produced his enlargement scheme. It was eventually sold in 1847 to Mr Knott, a Bath publican.⁶⁰ Beckford's daughter could not, however reconcile herself to the fact that the treasured Tower and garden would be used as a tavern and in July 1847 she instructed Goodridge to buy the Tower and the garden back.⁶¹ Following his death Beckford's tomb, a sarcophagus of Aberdeen granite, had been removed to the Bath Abbey Cemetery, laid out by J. C. Loudon in 1843.⁶² Beckford's tomb had been placed directly in front of the new cemetery chapel designed by G. P. Manners (1844), and Goodridge had designed a series of pillars and railings that were erected around the tomb and had incorporated Beckford's heraldry in the ironwork [figs.225-226]. A drawing at the Bodleian Library shows proposals for enlarging the Abbey Cemetery Chapel to include colonnades or cloisters extending around Beckford's Tomb [fig.227].⁶³ Its presence in the Beckford Papers suggests that it was proposed additions to the G. P. Manners chapel by Goodridge following Beckford's Tomb moving to the Cemetery, and if so the design displays many of the eclectic features that Goodridge would use in the Lansdown Cemetery Gateway.

When Beckford's daughter repurchased the Tower and land in 1847 she immediately gave it to the Parish of Walcot under the proviso that her father's tomb was removed from the Abbey Cemetery and returned to the spot on Lansdown where he had always

wished to be buried.⁶⁴ The second condition of the Duchess's gifting the land to the church was that a gateway be erected and in 1848 Goodridge designed the Lansdown Cemetery Gateway and screen wall [fig.228]. The central gateway structure is flanked on either side by a solid single storey wall pierced with three roundels on either side in which are carved emblems [fig.229]. Terminating these walls are tall piers topped with a segmental pediment copied from the heads of the piers Goodridge originally designed to surround Beckford's tomb in the Abbey Cemetery. These tomb piers had also been returned to Lansdown and, along with the ironwork incorporating Beckford's heraldry, formed the screen wall of the Cemetery Gateway [fig.230].⁶⁵ But it is in the central Gateway that all aspects of Goodridge's architectural development can be seen.

The gateway has the form of a church front, with a wide central arch acting as an entrance portal, flanked by two doorways. The triple arrangement of arch and two doorways with an ocular opening above, all set below a gable is derived from the Early English arrangements Goodridge used at Downside, Lyme Regis, and Frome Free Church. But the straight horizontals of the side doors flanking the Gateway also make it a version of the Serlian tripartite openings that Goodridge had been developing in the Bathwick villas. The arch above the gateway is also taken from the villa designs and corresponds to the arch of the east elevation of Lansdown Tower.

The central arch opening is a blend of the perpendicular portals Goodridge employed on several of his church designs and the Saxon gatehouse doorway from Malmesbury Abbey. The bands of carved stonework of a church porch is replaced with a single rib surrounding the arch and supported by two slender columns, set against a background of rich carved details that give it the appearance of a sequence of carved ribs [fig.231]. The decorative carving illustrates Goodridge's experience at Malmesbury and the Norman Revival of Devizes Castle, but the volutes of the capitals introduce the inclusion of Classical forms in Norman architecture that harked back to the returning Crusaders in the middle ages. Internally the vault of the arch is made up of a series of ribs into which stylised Gothic lettering is carved with a passage of scripture. The side doorway corridors are lined with blind arcades of slender piers and the same capitals of carved foliage that Goodridge employed in the piers of almost all his churches [fig.232]. On the entrance or road front above each doorway are sculpted banners with stylised

lettering carved into them, one reading 'The Gates of Death' the other 'Resurgent' [fig.233].

In this design the Norman Revival of the early Lansdown Tower designs and Devizes Castle is combined with the Gothic Revival developed during the 1830s, and is then overlaid with elements from the early Greek Revival of Cleveland Bridge and the Greco-Italianate of Lansdown Tower, and finally the more recent developments of the Italianate villas with a hint of the Renaissance blended in. It is Goodridge's final move into Eclecticism, a combination of English Norman and Continental Romanesque with the strikingly Byzantine and subtly Neo-Classical. It is the combination of over fifty years of studying, repairing and recreating the history of architecture with 'new discoveries ... new conquests ... [and] natural productions unknown to former ages', that in the early 1830s Thomas Hope had deemed essential for any architect wishing to create an architecture that was of its modern age.⁶⁶

In 1848 Goodridge once again exhibited a view of Lansdown Tower at the Royal Academy exhibition, twenty years after he had shown the first.⁶⁷ This view has to be the previously un-attributed watercolour in the collection of the Victoria Art Gallery in Bath and it illustrates a scene that Goodridge must have taken an immense amount of pride in [fig.234].⁶⁸ His first essay in the Picturesque that he developed with Beckford now sat alongside his final expression of the Picturesque, and it is perhaps not a coincidence that the plot of grass in the foreground, illuminated by the sunlight breaking through the clouds, was the site where Goodridge's own tomb would be built after his death in 1864 [fig.235]. Just like Beckford, he ended his days in the shadow of Lansdown Tower. As such this scene, the Gateway and the Tower itself, is not just a monument to the man who was Goodridge's long time client, perhaps even his friend, it is a monument to Henry Edmund Goodridge and the stylistic journey he made through his architecture from Classicist to Eclectic.

¹ Hope, T., *An Historical Essay on Architecture by the late Thomas Hope illustrated with drawings made by him in Italy and Germany*, London, 1835. See Watkin, D., 'Critic and Historian: Hope's Writings on Architecture, Furniture and Interior Decoration', in *Thomas Hope: Regency Designer*, Hewat-Jaboor, P., & Watkin, D., eds. Yale, New Haven & London, 2008, pp.45-55.

² Hope, *ibid*, p.561.

³ For the most comprehensive history of Devizes castle see Waylen, J., *Chronicles of Devizes, Being a History of its Castle, Parks and Borough of that name*, Longman, 1839, (the original manuscript of which is the Wiltshire Heritage Museum in Devizes), and Stone, E. H., *Devizes Castle: Its History and Romance*, Devizes, 1920. See also Haycock, L., *Devizes Castle: A Brief History*, Wiltshire Heritage Museum, 2007; *Victoria Country History of Wiltshire*, vol.10, Oxford University Press, 1975, pp.225-314, and Butcher, W. H., 'Castrum ad Divisas: The Castle and its Boundaries', *Journal of British Archaeological Association*, vol.24, 1918, pp.129-163.

⁴ Another Bath based architect involved with the Norman Revival design was Edward Davis who in 1844 designed a Neo-Norman chancel when altering the Church of St Leonard's in Marston Bigot, Somerset, see Forsyth, M., 'Edward Davis: Nineteenth Century Bath Architect and Pupil of Sir John Soane', *Bath History*, Millstream Books, Bath, vol.7, 1998, pp.107-28.

⁵ For history of the town of Devizes see Waylen, *op. cit.*, and *Victoria Country History of Wiltshire*, *op. cit.*

⁶ Records of this survey are in the Incorporated Church Building Society collection, ICBS 01375.

⁷ Waylen, *op. cit.*, p.31.

⁸ *Ibid*, p.42.

⁹ *Ibid*, p.48.

¹⁰ *Ibid*.

¹¹ *Ibid*.

¹² Stone, *op. cit.*, p.130.

¹³ For condition of site see *ibid*, pp.134-5.

¹⁴ *Intineranium Curiosum*, Vol. I, p.134.

¹⁵ Stone, *Devizes Castle*, *op. cit.*, pp.133-4.

¹⁶ *Ibid*, p.134.

¹⁷ See Pevsner, N., *Wiltshire, Buildings of England*, Penguin, 1975, pp.205-7.

¹⁸ With strong horizontal stringcourses, the tower has large Norman windows with decorated arches. The belfry storey of the tower has smaller arches flanked by blind openings, again with decorated mouldings. In the interior of the church the crossing has round arches to the east and west and pointed arches to the north and south and, as at Malmesbury, is an early example of the pointed in Norman architecture.

¹⁹ Copy at Wiltshire Heritage Museum, Devizes, 1983:864. The location of the original drawings is unknown.

²⁰ Reproduced in Stone, op. cit., plate facing page 136. The originals are listed in Stone as being in the Devizes Town Hall, but they have yet to be located. For images of the Castle in the latter half of the nineteenth century see Wiltshire Heritage Museum, vol.E7.

²¹ Royal Academy Index of Exhibitors, 1842, no.1150. In the same year Goodridge exhibited his alterations to Hamilton Palace.

²² For Goodridge's mansion see Stone, op. cit., pp.140-1.

²³ 1843 Sale particulars, op. cit., p.3.

²⁴ Stone, op. cit., pp.140-1.

²⁵ 1843 Sale particulars, op. cit., p.3.

²⁶ See Aldrich, M., *The Gothic Revival*, Phaidon, 1994 and Brooks, C., *The Gothic Revival*, Phaidon, 1999, pp.51-82.

²⁷ For a similar reconstruction of history in a new building that combined various historical forms so that the building appeared to have been grown and added to over the passage of time see Edward Davis' villa of Barcombe in Paignton Somerset designed in 1838. It is possible that if Goodridge and Davis were acquainted Goodridge may have seen Davis's plans for this house which included Grecian, Gothic and Italianate forms, see Forsyth, Edward Davis, op. cit., p.122.

²⁸ See Ballantyne, op. cit., Chapter 8.

²⁹ For Kelston Tower see Mowl, T., 'A Taste for Towers', *Country Life*, 1 Oct 1987, pp.152-55.

³⁰ Mowl, T., 'The Williamane: Architecture for the Sailor King', *Late Georgian Classicism*, Georgian Group, 1988, pp.92-106.

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- ³¹ Forsyth, M., 'The Conservation of a Regency Italianate Villa and Landscape Garden', Schmidt, L., et. al., eds., *Looking Forwards – The Country House in Contemporary Research and Conservation*, 2001, and 'Edward Davis', op. cit.
- ³² See Chapter 4, nb.47.
- ³³ English, E., *Views of Lansdown Tower*, Bath, 1844, p.2
- ³⁴ See Gemmet, R. J., Introduction to new edition of William Beckford, *Dreams, Waking Thought and Incidents*, 1783, reprint 2006, pp.9-34.
- ³⁵ Beinecke Rare Book and Manuscript Library, Yale University, Beckford Papers, GEN 162/1/II/18
- ³⁶ Ibid.
- ³⁷ Beckford, W., *Italy; with Sketches of Spain and Portugal*, 1834, vol. I, p.98.
- ³⁸ Ibid, p.175.
- ³⁹ Now called Bassett House, see Pevsner, N., *North Somerset and Bristol*, Buildings of England, Penguin Books, 1958, p.168.
- ⁴⁰ See Goodridge's letter to the editors of the *Autobiography of William Jay*, op. cit., p.583.
- ⁴¹ Bodleian Library Oxford, MS Beckford c.58.
- ⁴² Inscription on engraving in the collection of the Beckford Tower Trust.
- ⁴³ See Pevsner, N., 'Hubsch and the Rundbogenstil; Hope and the Neo-Renaissance', in *Some Architectural Writers of the Nineteenth Century*, Clarendon Press, Oxford, 1972, pp.62-75
- ⁴⁴ The lions were used again by Goodridge at Grove Villa and one survives in the grounds of the house.
- ⁴⁵ Goodridge, A. S., Memoir, op. cit., p.3.
- ⁴⁶ Original 1840 Bathwick Parish Tithe map is at Somerset Record Office. The tithe schedule and a copy of the map are in the Bath Record Office.
- ⁴⁷ Bathwick Estate 1840 Title Schedule, Bath Record Office.
- ⁴⁸ The plot on North Road now has a large building called The Woodlands upon it, which is a mixture of Gothic and Italianate and has been extended to several times. It is possible that the initial building was also designed by H. E. Goodridge after 1840.
- ⁴⁹ James Goodridge's death was recorded as 24 May 1849, *Bath Weekly Chronicle*, no.4754, 31 May 1849.

⁵⁰ The date of the demolition of Bathwick Priory is unknown and no visual evidence of it survives. The lodge house on Bathwick Hill corresponds to drawings by Pinch in the Bathwick Estate records, and has been dated to c.1840 owing to its inclusion on the Parish tithe map.

⁵¹ Bathwick Priory deed between Earl of Darlington and William Smith and George Barnard of Bath, 6 & 7 February 1822, transcribed on Abstract to Fiesole in private collection.

⁵² Contract for Grant of Land for Building between Mr J. Fasana with H. E. Goodridge, 28 November 1846, in private collection.

⁵³ The plan only show the two projecting two-story loggias on the south and west fronts of the house, it does not show any indication of the east front, suggesting that while the basic plans had been drawn up, the house design was perhaps not yet completely finalised.

⁵⁴ *Bath Directory*, 1848, Bath Record Office.

⁵⁵ On the land between Montebello and Fiesole is Bathwick Hill House, dated ca. 1828-9 and first attributed to Goodridge by Crook, J. M., *The Greek Revival*, op. cit., pl.157. Whilst the design of the house relates closely to Goodridge's design for the semi-detached Woodhill Place there is however no documentary evidence that has been found to confirm the attribution to Goodridge.

⁵⁶ At the apex of the central arch of the entrance loggia is a plaque bearing the family initials.

⁵⁷ Indenture of Land between Mr. J. Fasana and Mr. H. E. Goodridge and Mr. A. S. Goodridge, 24 September 1849, Private Collection.

⁵⁸ Hugh William Burgess to Edward Majorbanks, 19 February 1857, Private Collection.

⁵⁹ The houses are now called by different names, Villa Bianca is now known as Casa Bianca and Grove Villa as La Casetta.

⁶⁰ Edmund English's account of the sale to Mr Knott, May 1847, NRAS 2177/2751

⁶¹ Bodleian Library Oxford, White & Sons, Solicitors to Duchess of Hamilton, Bodleian Library, MS Beckford c.59.

⁶² For Bath Abbey Cemetery see Elliott, A., *Bath Abbey Cemetery: A Guide*, Bath Abbey, 1999.

⁶³ Bodleian Library, MS Beckford, A2.

⁶⁴ Conveyance to Walcot Parish, 6 June 1847, NRAS 2177/3595.

⁶⁵ The straight railings panels were removed during 1940s and were replaced with new panels to the original designs in 2000, see Millington, J., 'The Railings for Beckford's Tomb', *Beckford Journal*, vol.14, 2008, pp.29-39.

⁶⁶ Hope, *An Historical Essay on Architecture*, op. cit., p.561.

⁶⁷ Royal Academy Index of Exhibitors, 1848, no. 1238, 'Lansdowne [sic] Tower and entrance to Cemetery, Bath', Royal Academy Library.

⁶⁸ *Lansdown Cemetery and Beckford's Tower, Bath*, Anon., 19th Century, Victoria Art Gallery, Bath.

Conclusion

Purity and Freedom Combined

If the aim of Goodridge's career was to compose an architecture that was, as Thomas Hope had advocated, 'born in our country, grown in our soil, and in harmony with our climate, institutions, and habits, at once elegant, appropriate, and original', then in 1857 he must have retired fulfilled.¹ He could look back on a career in which every decade had been defined by designs that were both inspired by architectural history and had themselves created new chapters in the further story of architectural ideas, technologies and innovations.

The move from Classicist to Eclectic was completed in 1848 with the Lansdown Cemetery Gateway [fig.228], but Goodridge's career was given an epilogue during the 1850s when after a four-year hiatus he returned to architecture, to complete the final stage of his career, in partnership with his son Alfred Samuel Goodridge.² Between 1854 and 1857 Goodridge and his son moved the Eclecticism of the late 1840s into the High Victorian Style of the mid-late nineteenth century.³ In studying the differences between the 1857 designs for the Pickwick Church of England School, and the Villas of Avon Bank and Llanfoist on Clifton Down in Bristol, it becomes apparent that it was the son who moved ahead with High Victorian Ecclesiology in Wiltshire, whilst his father further developed his villa style in Bristol [figs.236-237].

The design of Pickwick Church of England School near Corsham in Wiltshire was irregular in plan and displayed an extraordinary bell tower and adjacent chimney turret that could be seen as the final progression of Goodridge's interest in tower lanterns and cupolas [fig.238]. It is, however, in the style of the High Victorian church architecture of William Butterfield, with an emphasis on the wall mass and the effect of the brick material used to construct it, which suggests that A. S. Goodridge was the principal architect of the building and not his father.⁴

In contrast, the grand semi-detached villas of Avonbank and Llanfoist on Clifton Down in Bristol are the last expression of H. E. Goodridge's talent. The Picturesque of

Bathwick Hill and its valley topography was adapted to suit both the Clifton Down landscape, and the more obvious show of wealth, which the rich middle-class inhabitants of Bristol would have required [figs.239-240].⁵ The return to a symmetrical front and plan at the villas, and the apparent horizontal focus of the design, is prevented from dominating by the natural movement the eye makes from the ground floor projecting bay, to the first floor arcade-like bay, before terminating with the upper storey window in a vertical progression that is suggestive of the stages of a tower's combination of base, lantern and finial. The upper storey windows are the most recognisable examples of the Serlian window in any of Goodridge's villas. When combined with the decorated mouldings around the windows that hang like Gothic drip moulds, and the bold, heavy rusticated columns of the entrance porches, the Bristol villas mix historic periods in a more overt and less visually harmonious manner than in the Picturesque villas of Bath.

It was, however, three years prior to the Clifton villas that H. E. Goodridge had made his final move into Eclecticism, when he designed the Percy Chapel, Charlotte Street in 1854 [fig.241]. In 1852 the congregation of the Argyle Chapel, unhappy over Rev. William Jay's successor, had left the Bathwick building and begun planning a new chapel. In 1854 Goodridge designed the Percy Chapel, and in its façade fused elements from every phase of his stylistic development.⁶ The symmetry of his early Neo-Classical work returned, yet the movement in the levels of the roofline created a similar variety in appearance that in his earlier villas asymmetry had produced. The central bay, with its four vertical pillars incorporated into the rose window design leading up to the gable, echoed the pilasters and pediment of the 1821 Argyle Chapel, perhaps as a conscious reference to the original building in which the Percy Chapel congregation had developed. The belvederes of the flanking towers, developed from Lansdown Tower and Montebello, are both Italianate and Norman in appearance [fig.242]. Similarly the arcade stretching across the entire façade at ground floor level is a blend of the Renaissance and the Norman of Malmsebury Abbey [fig.243]. The large Lantern of the roof, with its Rundbogenstil arcade and Gothic corbels, is topped, like Lansdown Tower and the Church of the Twelve Apostles, with a cupola, but its style is an expression of High Victorian Gothic rather than a reference to a Greek monument or Roman temple. Goodridge's fusion of historic forms with new technologies was also present in the design of the innovative hot air handling system made by Haden's of Trowbridge and

installed at the Percy Chapel, a further development from the hot air heating system that had been designed for the Lansdown Tower in 1826.⁷

If the stylistic development that occurred in Goodridge's work between the design of Lansdown Tower in 1827 and the Lansdown Cemetery Gateway of 1848 symbolised the inspiration he gained from discovering his own ideas, and being closely involved with Beckford's, then the passage from the Late Georgian Greek of the Argyle Chapel in 1821 to the Victorian Eclecticism of the Percy Chapel in 1854, represented an equally personal journey. The Percy Chapel, built to house the congregation that Goodridge had been a member of for over thirty years, saw the final coming together of the 'purity' of the Greek with the 'freedom of the Romanesque', a combination that A. S. Goodridge had proclaimed to be his fathers preferred style.⁸

By the time Goodridge designed the Percy Chapel in 1854, contemporary Victorian architecture clearly expressed the increase in the choice of styles available for architects to work with. This variety of styles had emerged during the Regency and Late Georgian periods through to the desire to create a modern style from conscious historicism, creating the 'paradox of finding a future in the past'.⁹ In his work *The Dilemma of Style* (1987), J. Mordaunt Crook claims that this search for a new style through the historical prevented architects from naturally evolving, or from 'spontaneous development', because they were continually, and concisely, basing a 'new' style upon looking 'back for comparative or inspirational purposes'.¹⁰ Yet it is too simplistic to simply state that the increased interest in antiquarianism and knowledge of architectural history during the early nineteenth-century was responsible for a dilution of natural innovation. Rather, experimentation with blending historic and invented forms, such as Goodridge explored, was a result of the mid-nineteenth century architects 'dilemma', not of which style to choose to define the age (the 'battle' of Classical v Gothic), but of how to create a style distinct for that age in the face of the weight of historical precedent. To many, Goodridge included, the hope of this new style was in the possibilities of new technologies and science, the exploration of which could make nineteenth century architecture more than just experiments with archaeology.

What this study of the stylistic development of the architecture of Henry Edmund Goodridge therefore shows, is that over a period of immense change, confusion and challenges in architectural style and its meaning, Goodridge was continually at the heart, and frequently at the forefront, of national architectural debate. His progression from the blend of history and technology at Cleveland Bridge, through the fusion of antiquarianism and romanticism at Lansdown Tower, the monumental symbolism of the 1830s, and the forty-year evolution of his Picturesque, does not just reflect his knowledge of the choices facing architects by the mid-1800s; it also illustrates his understanding of the philosophical struggle for a style not weighted down by historical precedent, but one that could be, as his friend Thomas L. Donaldson had called for, ‘a distinct, individual, palpable style of the nineteenth-century’.¹¹

¹ Hope, T., *An Historical Essay on Architecture by the late Thomas Hope illustrated with drawings made by him in Italy and Germany*, 1835, p.561.

² The hiatus of four years was perhaps owing to ill health as it has been discovered that Goodridge had 'met with a sad misfortune when on the railroads' in early 1849 while returning to Bath from Scotland. Letter from William Lamb, Hamilton Estate Factor to Charles Rankin, Solicitor, 27 March 1849, Hamilton Letter Books, Hamilton Townhouse Library.

³ For High Victorian Style see Hall, M., '“Our Own”: Thomas Hope, A. J. Beresford Hope and the creation of the High Victorian', Hill, R., and Hall, M., eds., *The 1840s*, The Victorian Society Studies in Victorian Architecture and Design, The Victorian Society, 2008, pp.60-75; Brownlee, D. B., 'The First High Victorians: British Architectural Theory in the 1840s', *Architectura*, vol.15, 1985, pp.33-46 and Dixon, R., and Muthesius, S., *Victorian Architecture*, 1985, reprinted 1997.

⁴ For Butterfield see Dixon, R., & Muthesius, S., *Victorian Architecture*, Thames and Hudson, 2nd edition, 1985, reprinted 1997, pp.204-9.

⁵ Plans signed Goodridge and Son are in the Bristol Record Office, Building Grant Plans, Vvol.4, f.109. For the rise of the Victorian Villa in Bristol, and the Goodridge villas place within it see, Gomme, A., 'A House of Ones Own', Gomme, A., Jenner, M., and Little, B., eds., *Bristol, an architectural history*, London, 1979, Chapter 15, pp.263-289.

⁶ See *The Autobiography of William Jay*, London, 1854, reprinted by Banner of Truth Trust, 1974 and Ede, M., *The Church in Argyle Street Bath 1789-1989*, Central United Reform Church, Bath, 1989.

⁷ Forsyth, op. cit., p.255. For the Lansdown Tower heating System see Sampson, J., *Lansdown Tower: Vol II Archaeological Report*, unpublished report for Beckford Tower Trust, 1999, pp.24-44.

⁸ Goodridge, A. S., Brief Memoir of the Late Henry Edmund Goodridge, *RIBA Sessional Papers*, 1964-5, extra pagination 3-5.

⁹ Crook, J. M., *The Dilemma of Style: Architectural Ideas from the Picturesque to the Post Modern*, London, 1987, p.98.

¹⁰ Ibid.

¹¹ Donaldson, T. L., 'On a New Style in Architecture', *The Builder*, V, 1847, p.492. Considering his friendship with Donaldson and the popularity of *The Builder*, it is

highly likely Goodridge had read this article, and many others like it by Donaldson in which the need for a new style and the challenges the search for one presented were discussed.



173. National Monument, Calton Hill, Edinburgh, 1822-9, C. R. Cockerell and W. H. Playfair.



174. Dugald Stewart Monument, Calton Hill, Edinburgh, 1831-2, W. H. Playfair.



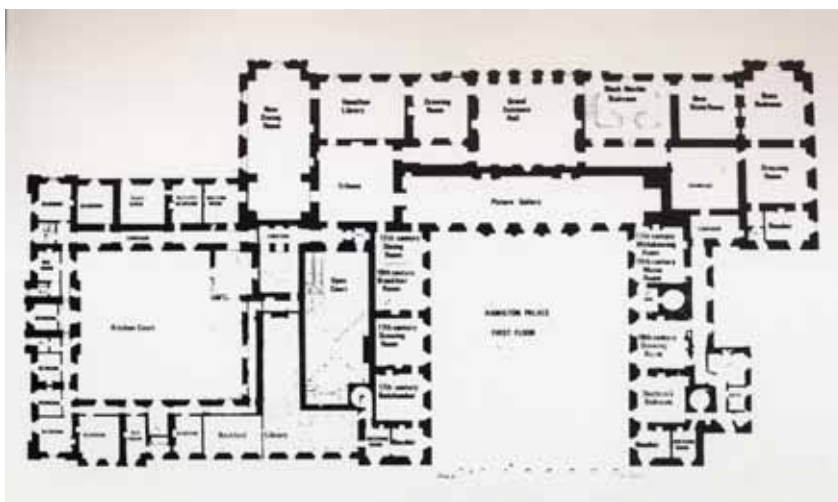
175. Royal Scottish Academy (right), 1822-6; 1832-5, and Scottish National Gallery, 1850-7, Edinburgh, W. H. Playfair. © Courtesy of RCAHMS. Licenser www.rcahms.gov.uk



176. Hamilton Palace, Scotland, view of façade as altered by David Hamilton in 1822, image taken ca.1890 prior to 1919 demolition. © Courtesy of RCAHMS. Licensors www.rcahms.gov.uk



177. Hall of Hamilton Palace showing the marble staircase Henry Edmund Goodridge worked on 1842-3. © Courtesy of RCAHMS. Licensors www.rcahms.gov.uk



178. Plan of Hamilton Palace showing location of the Beckford Library. Courtesy of Hamilton Townhouse Library.



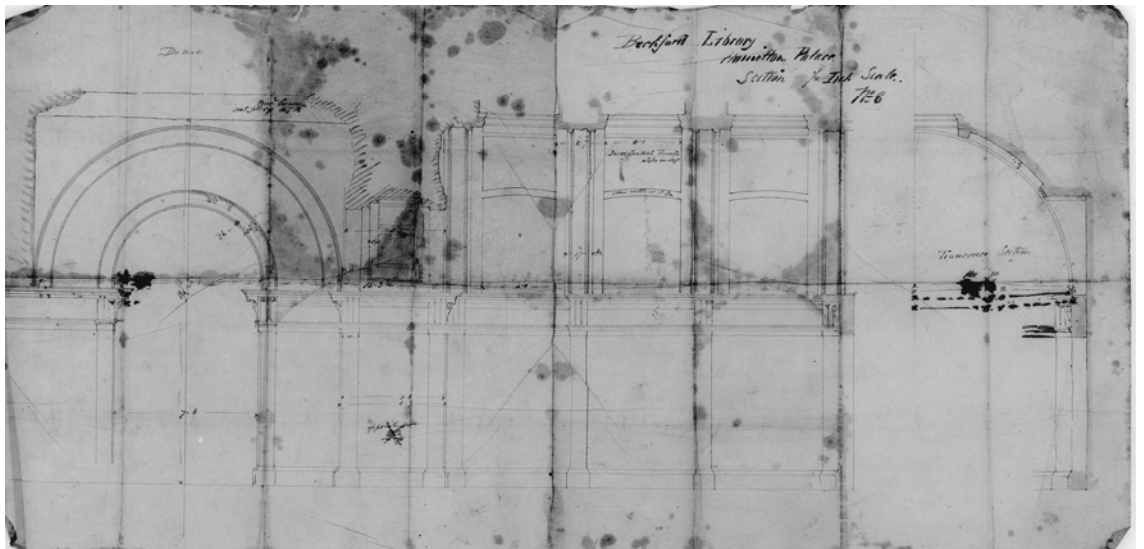
179. The Beckford Library in Hamilton Palace, *Illustrated London News*, 81, July 1882, p.76. Beckford Tower Trust.



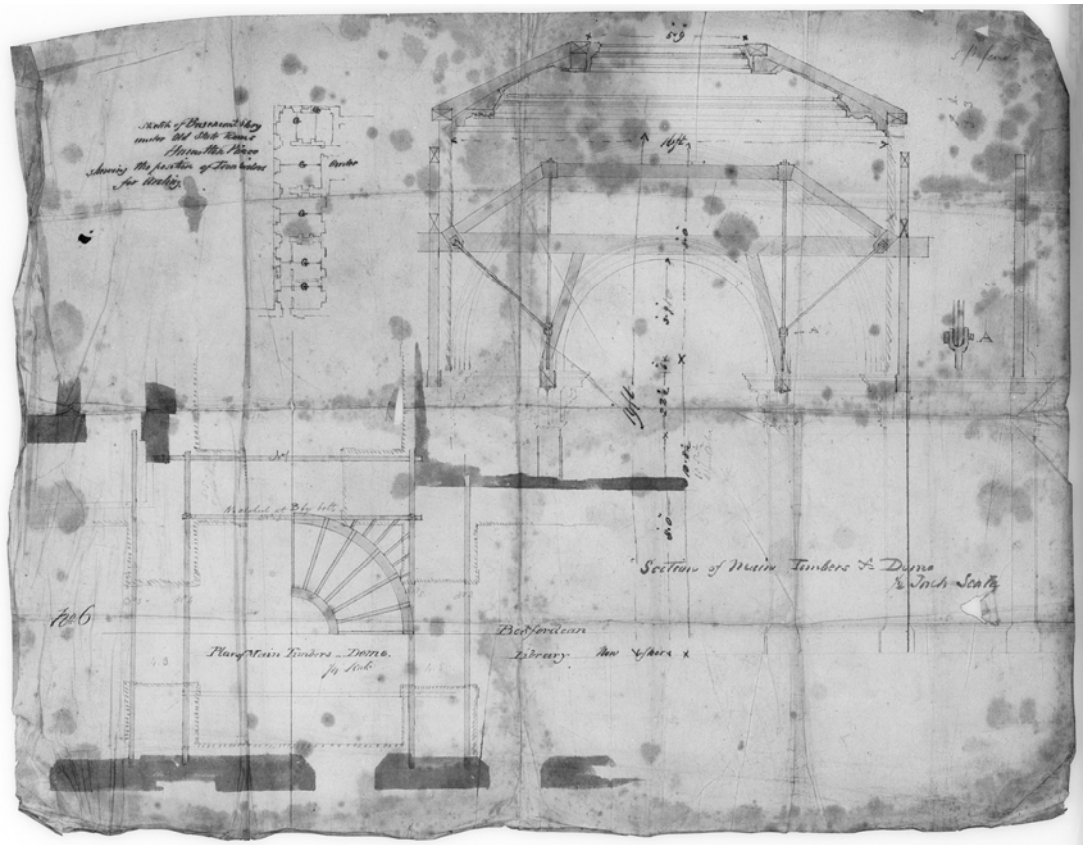
180. Sketch of a design for a library, ca.1845, NRAS 2177.114. © Courtesy of RCAHMS. Licensor www.rcahms.gov.uk



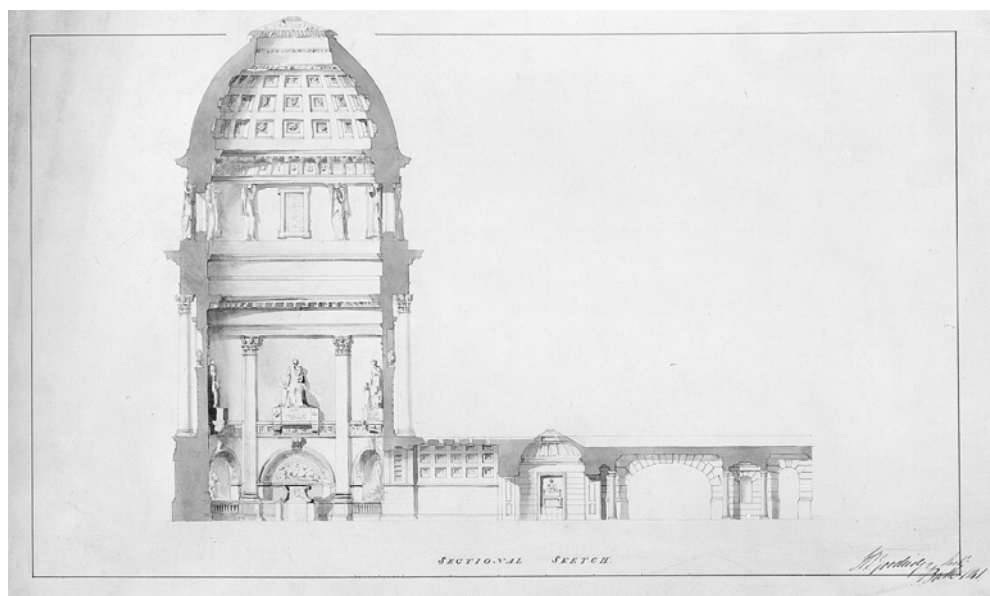
181. The Beckford Library, Hamilton Palace, c.1890-1900, Lafayette Album, Hamilton Townhouse Library.



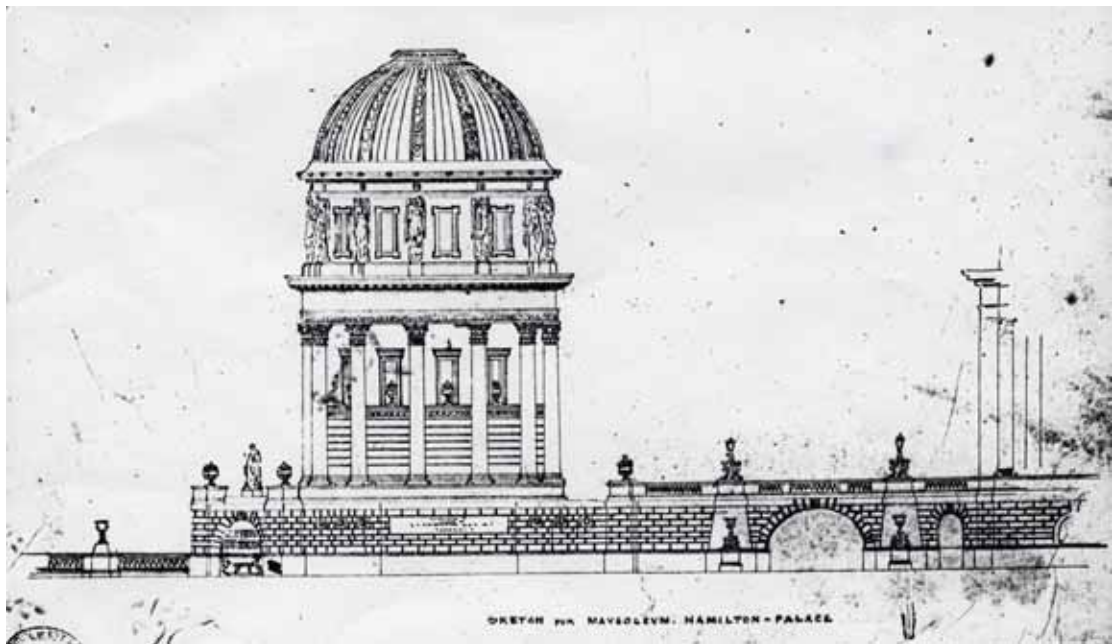
182. Longitudinal Section and half transverse section, Beckford Library, Hamilton Palace, NRAS 2177 Drawing 116. © Courtesy of RCAHMS. Licensor www.rcahms.gov.uk



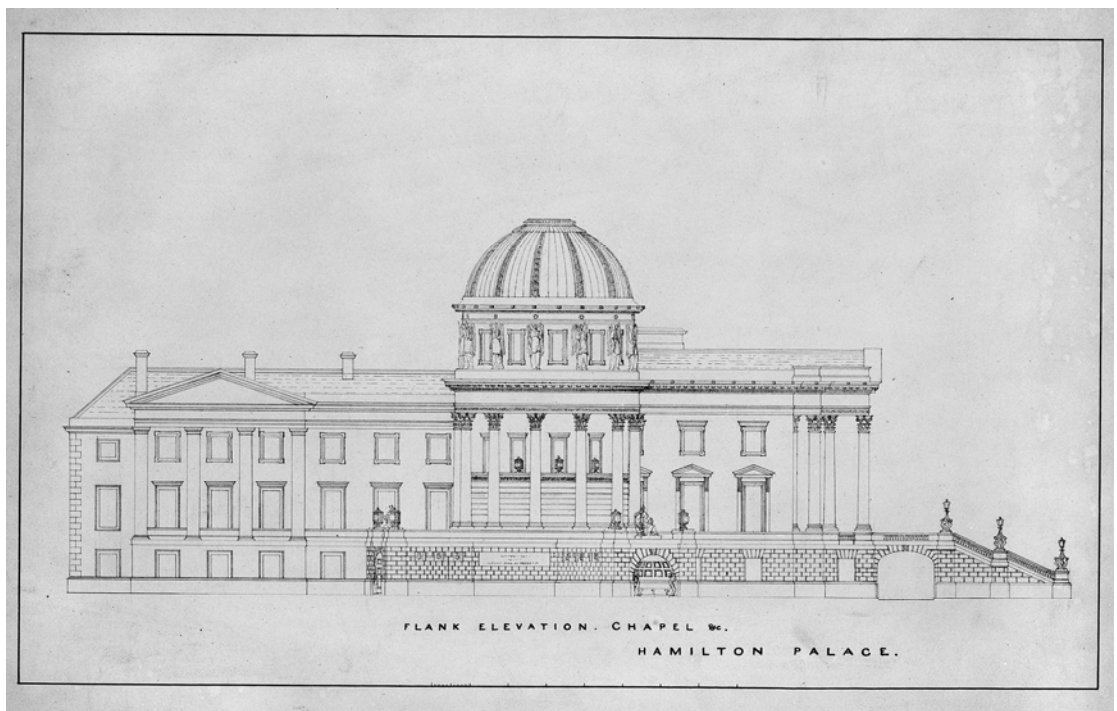
183. Plan and Section of timbers and girders of Beckford Library, Hamilton Palace, NRAS 2177 Drawing 117. © Courtesy of RCAHMS. Licensor www.rcahms.gov.uk



184. Henry Edmund Goodridge, Sectional Sketch, Hamilton Mausoleum, 1841, NRAS 2177 Drawing 6. © Courtesy of RCAHMS. Licensor www.rcahms.gov.uk



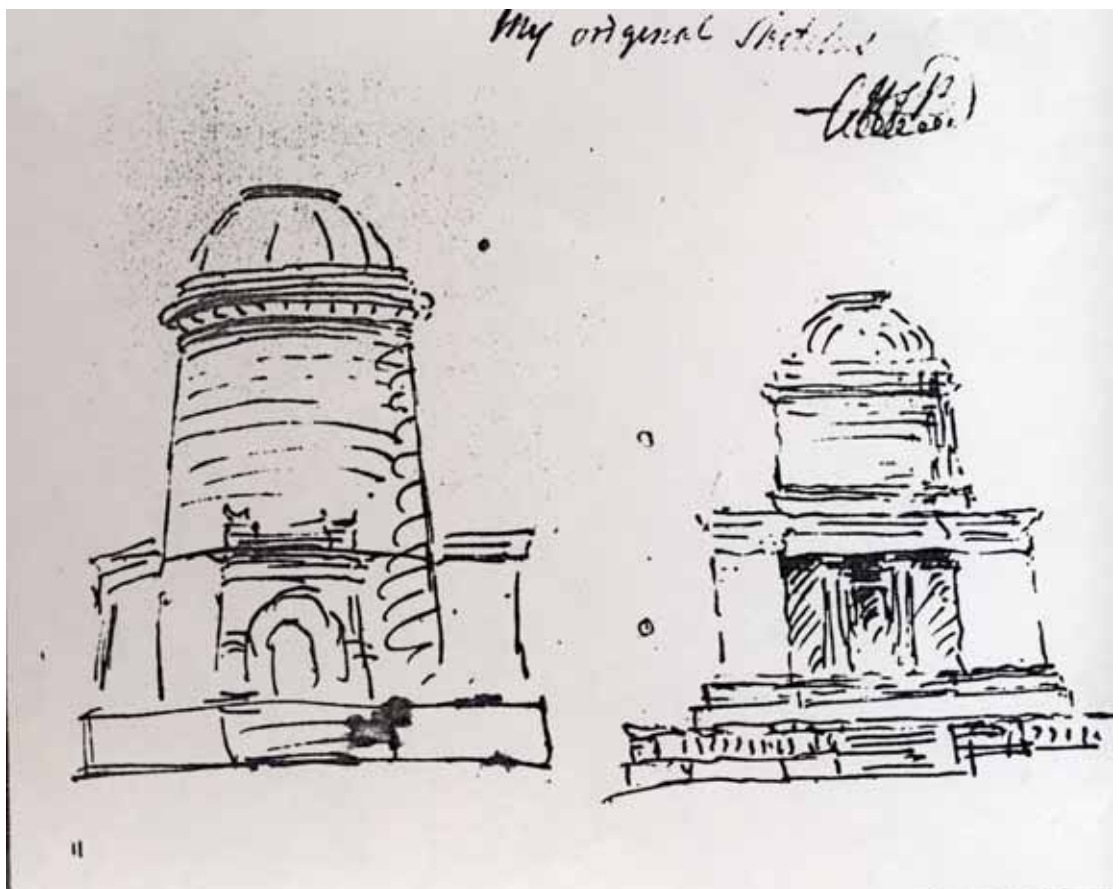
185. Henry Edmund Goodridge, Sketch for Mausoleum, Hamilton Palace, 1841,
RIBA PB/155/13 (1). RIBA Library Drawings & Archives Collection.



186. Henry Edmund Goodridge, Flank Elevation, Hamilton Mausoleum, ca.1841,
NRAS 2177 Drawing 69. © Courtesy of RCAHMS. Licensor
www.rcahms.gov.uk

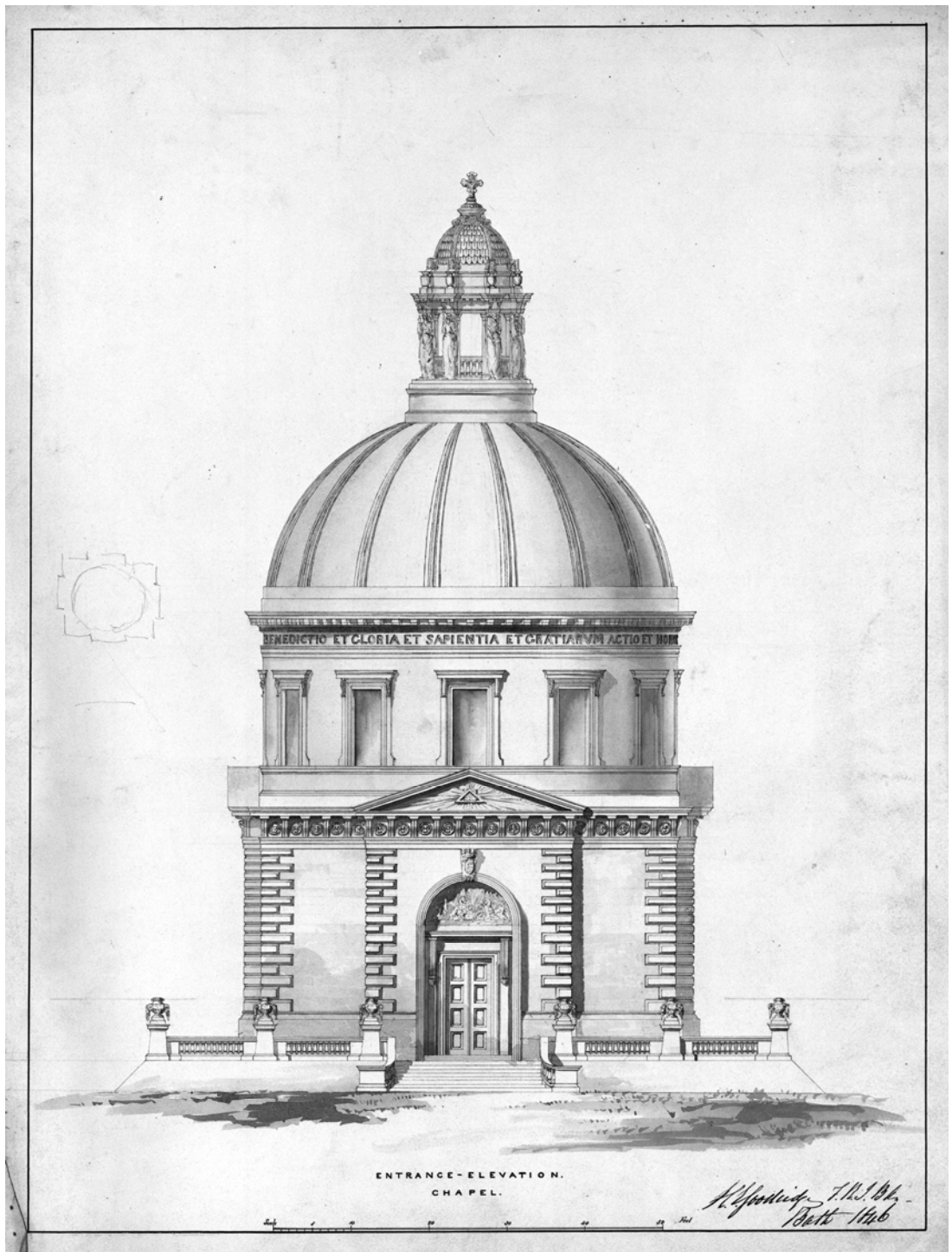


187. Henry Edmund Goodridge, Hamilton Palace and Mausoleum, 1842, *Country Life*, 11 July 1996, p.73. Courtesy of County Life Picture Library.

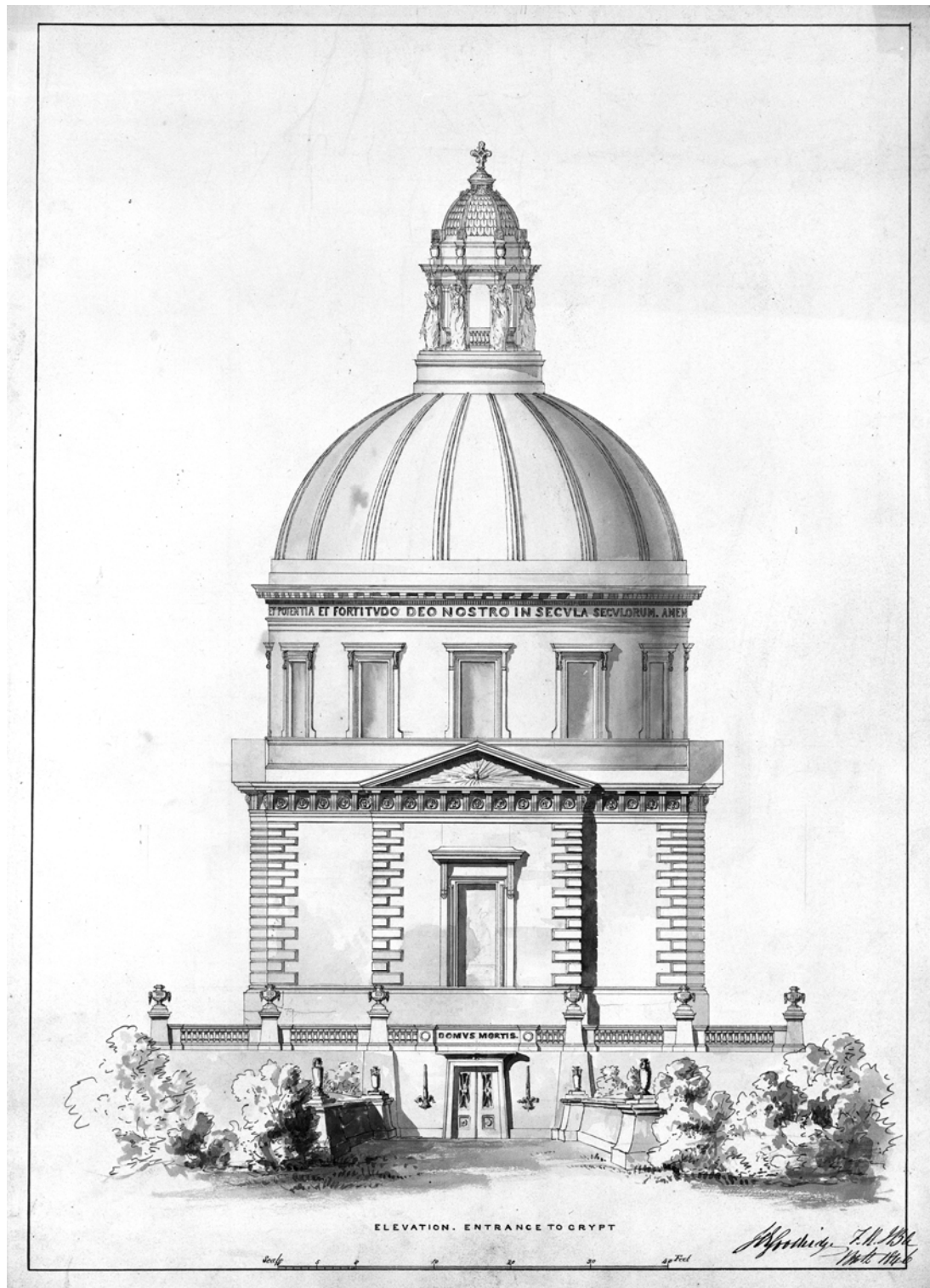


188. Duke of Hamilton, 'My Original Sketches', for Hamilton Mausoleum, 1842.

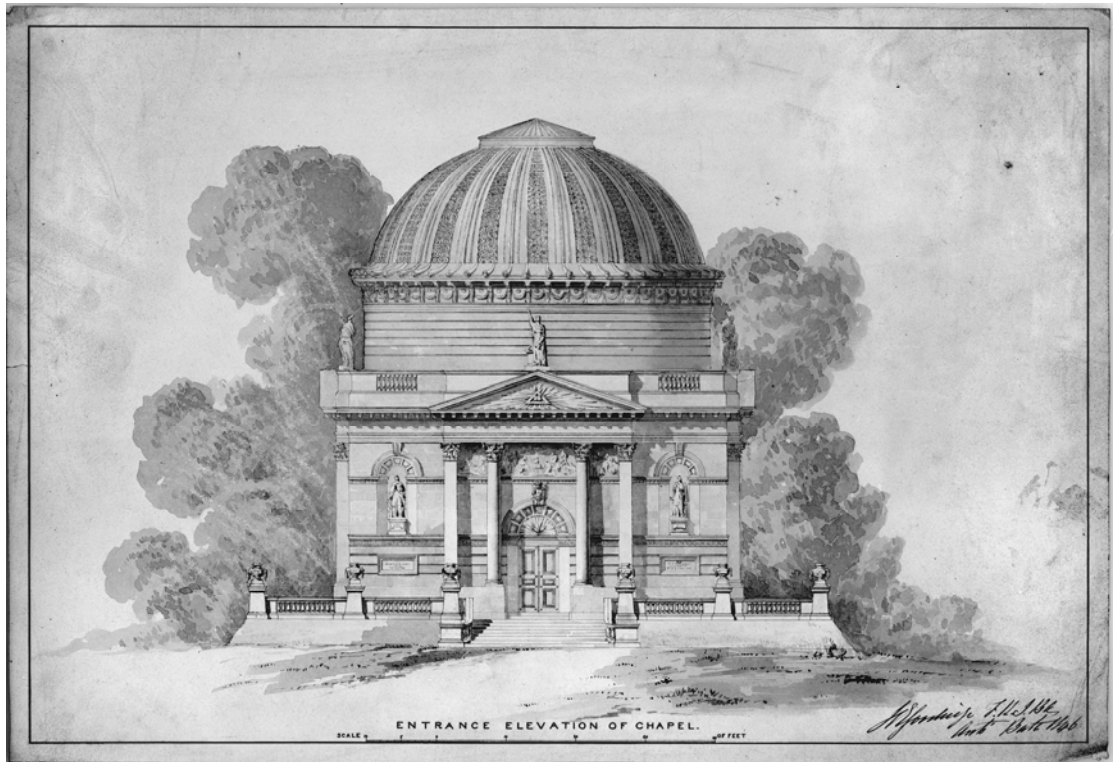
© Courtesy of RCAHMS. Licensor www.rcahms.gov.uk



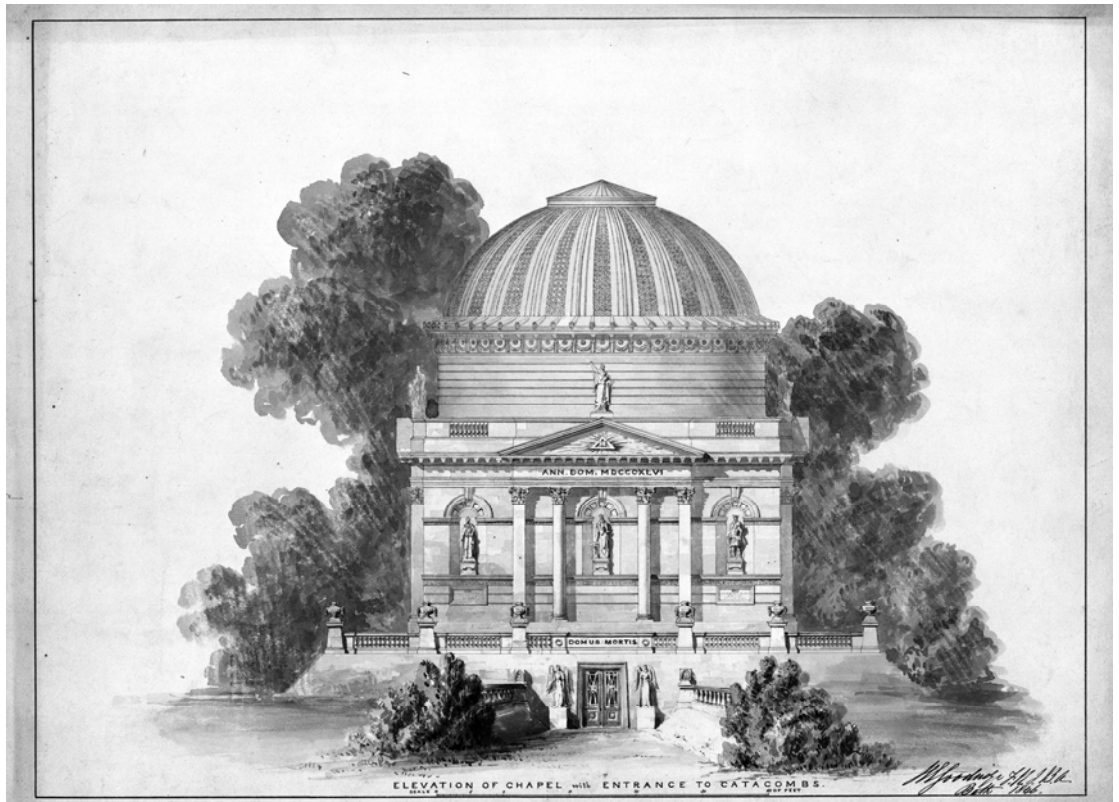
189. Henry Edmund Goodridge, Entrance Elevation, Chapel, (Hamilton Mausoleum), 1846, NRAS 2177 Drawing 1. © Courtesy of RCAHMS. Licensors www.rcahms.gov.uk



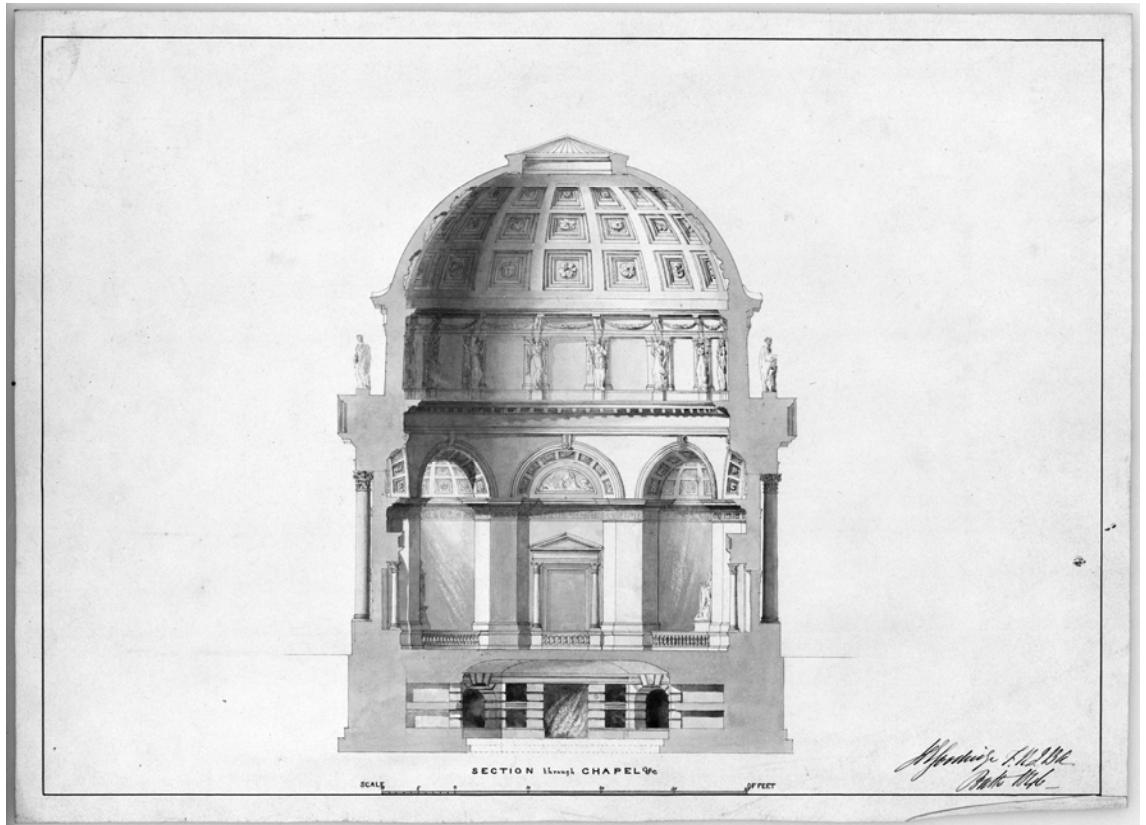
190. Henry Edmund Goodridge, Elevation Entrance to Crypt, (Hamilton Mausoleum), 1846, NRAS 2177 Drawing 2. © Courtesy of RCAHMS. Licenser www.rcahms.gov.uk



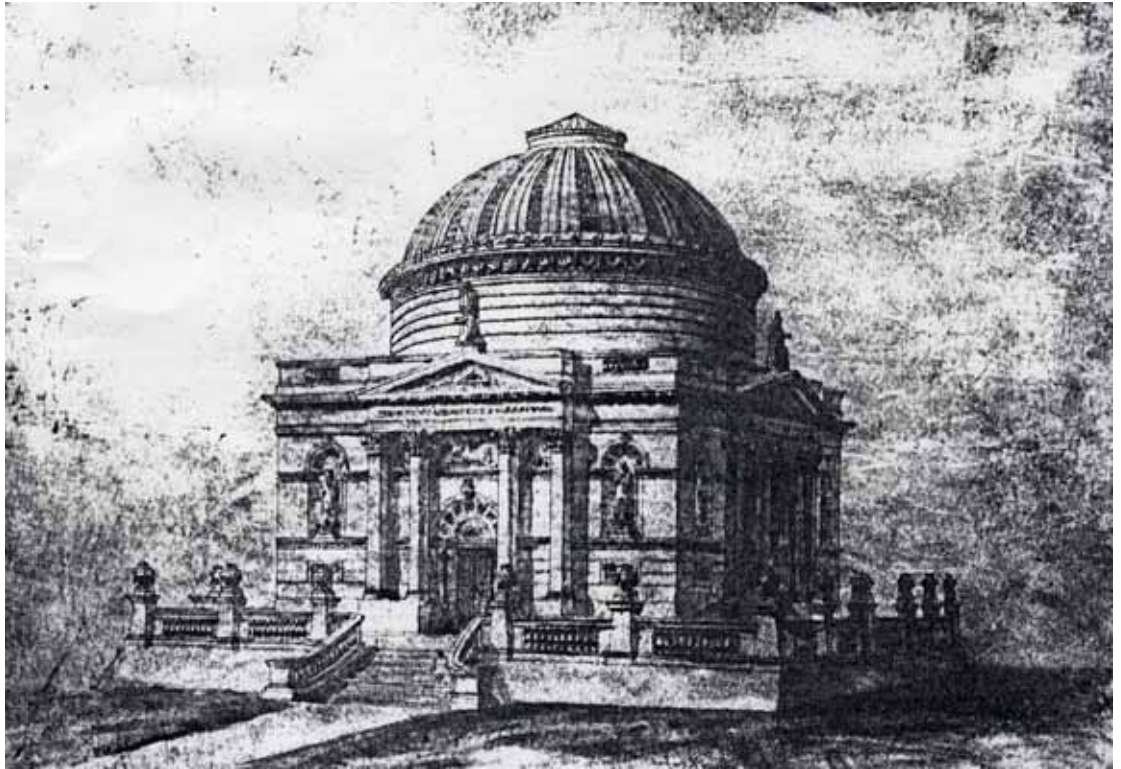
191. Henry Edmund Goodridge, Entrance Elevation of Chapel, (Hamilton Mausoleum), 1846, NRAS 2177 Drawing 3. © Courtesy of RCAHMS. Licensors www.rcahms.gov.uk



192. Henry Edmund Goodridge, Entrance Elevation of Chapel, Entrance to Crypt (Hamilton Mausoleum), 1846, NRAS 2177 Drawing 4. © Courtesy of RCAHMS. Licensors www.rcahms.gov.uk



193. Henry Edmund Goodridge, Elevation Through Chapel, (Hamilton Mausoleum), 1846, NRAS 2177 Drawing 5. © Courtesy of RCAHMS. Licensors www.rcahms.gov.uk



194. Henry Edmund Goodridge, Design for Hamilton Mausoleum, 1846, RIBA PB/115/13 (2). RIBA Library Drawings & Archives Collection.



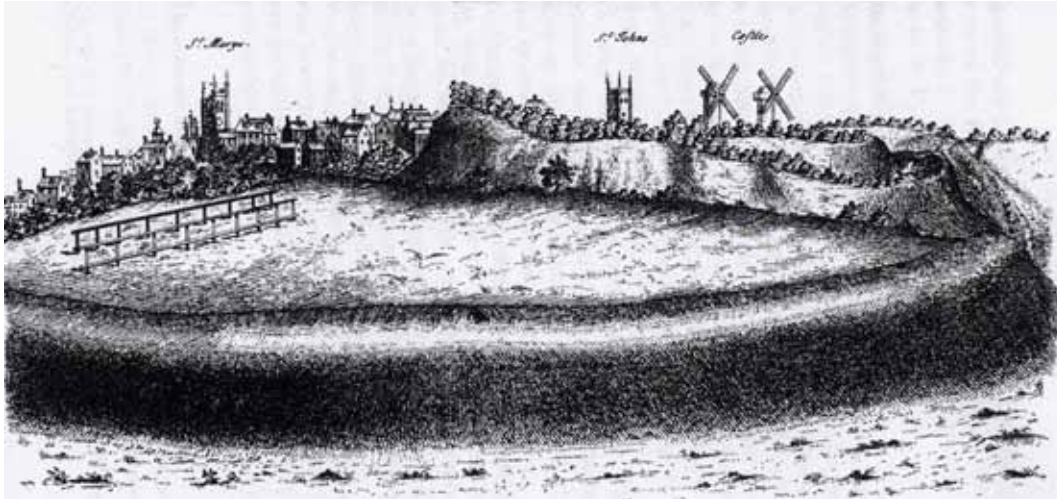
195. Henry Edmund Goodridge, View of Hamilton Mausoleum, watercolour, 1846, Private Collection.



196. Ecclesgreig House, St Cyrus, from south, 1846, Henry Edmund Goodridge. ©
 Courtesy of RCAHMS. Licensor www.rcahms.gov.uk



197. Ecclesgreig House, St Cyrus, from west, 1846, Henry Edmund Goodridge. ©
 Courtesy of RCAHMS. Licensor www.rcahms.gov.uk



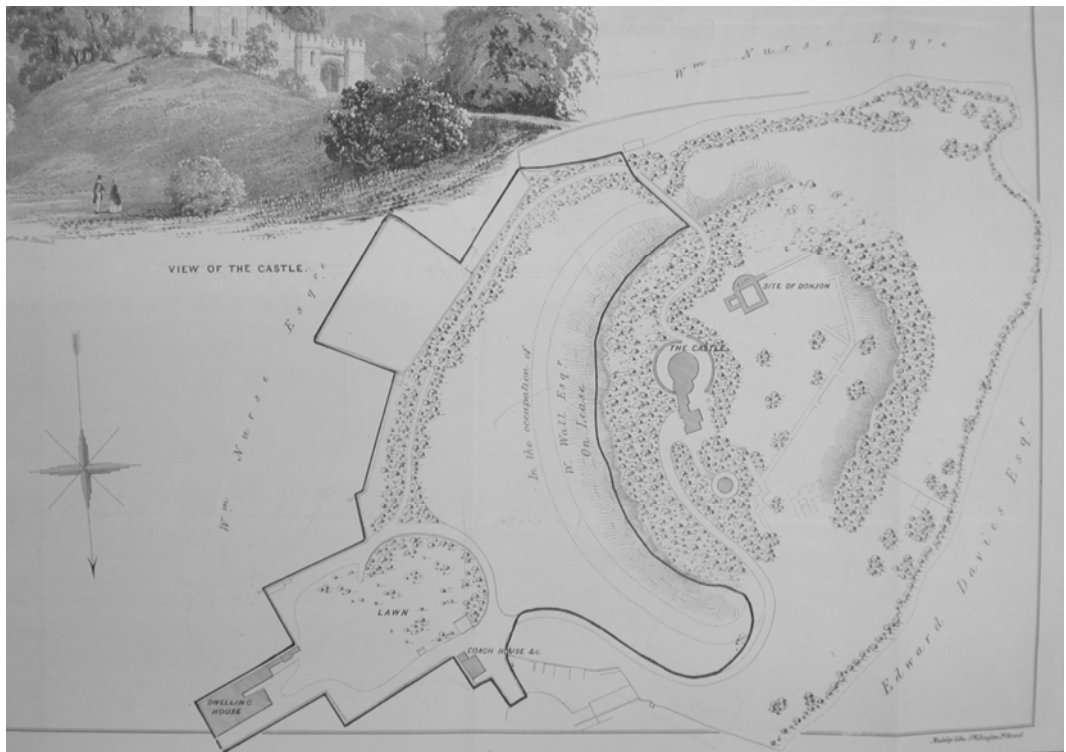
198. William Stukeley, *Intineranium Curiosum*, 1723, Vol. I, facing p.134. Bath Literary and Scientific Institution.



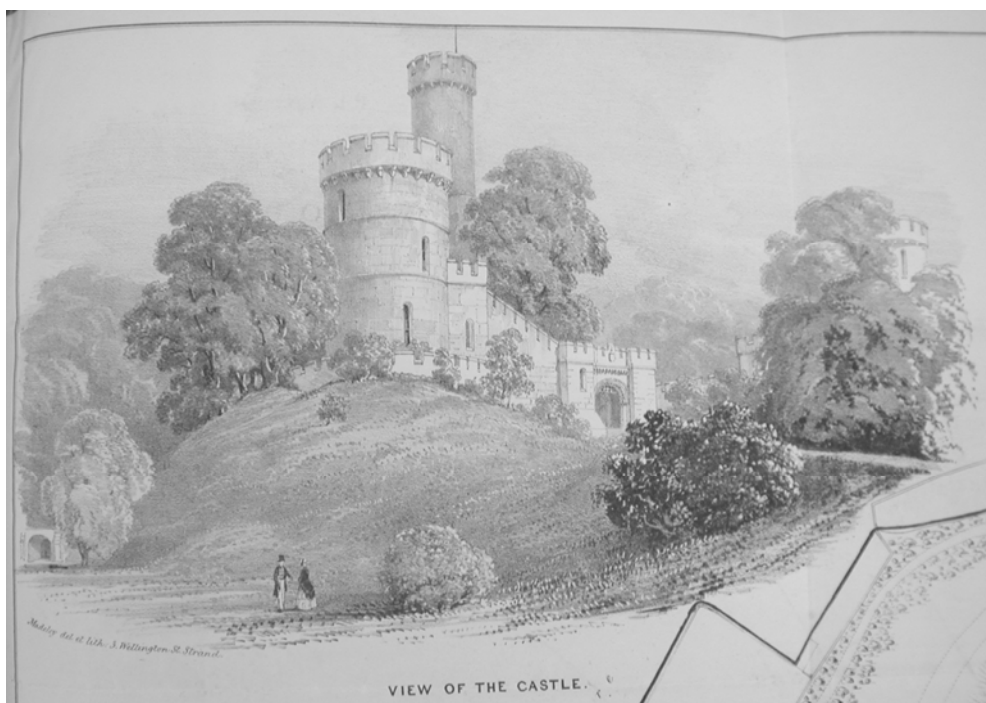
199. St John's Church, Devizes, Wiltshire.



200. Detail of Tower of St John's, Devizes.



201. Henry Edmund Goodridge, Plan of Devizes Castle, Sale Particulars of Devizes Castle, 1843, Wiltshire Heritage Museum, Devizes, 1983:864. Wiltshire Heritage Museum.



202. Henry Edmund Goodridge, Devizes Castle from south-east, Sale Particulars of Devizes Castle, 1843, Wiltshire Heritage Museum, Devizes, 1983:864. Wiltshire Heritage Museum.



203. Henry Edmund Goodridge, Devizes Castle from south-west, reproduced in E. Herbert Stone, *Devizes Castle: Its History and Romance*, 1920, plate facing page 136. Wiltshire Heritage Museum.



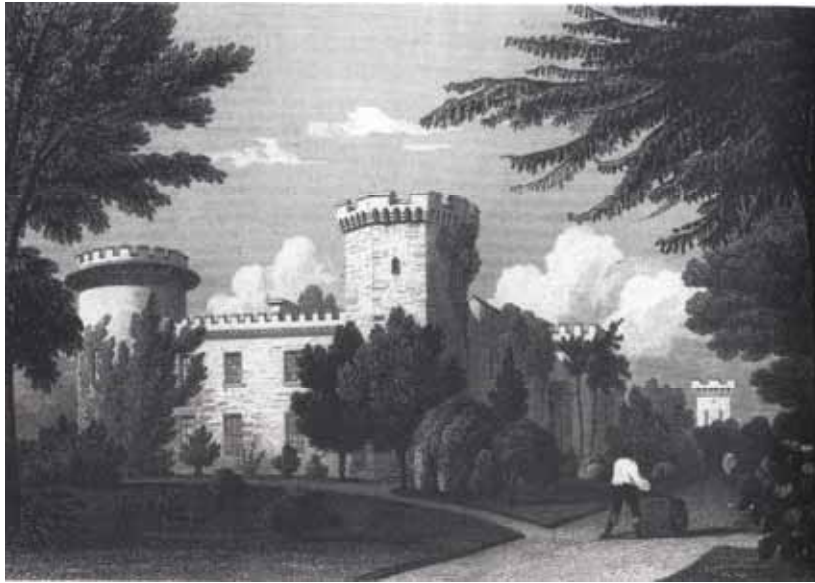
204. Devizes Castle, Wiltshire, taken ca.1890, Wiltshire Heritage Museum, vol. E7. Wiltshire Heritage Museum.



205. Main Entrance Gate, Devizes Castle, Wiltshire, 1860-1880.



206. West Front entrance, Devizes Castle, Wiltshire, taken ca.1890, Wiltshire Heritage Museum, vol.E7. Wiltshire Heritage Museum.



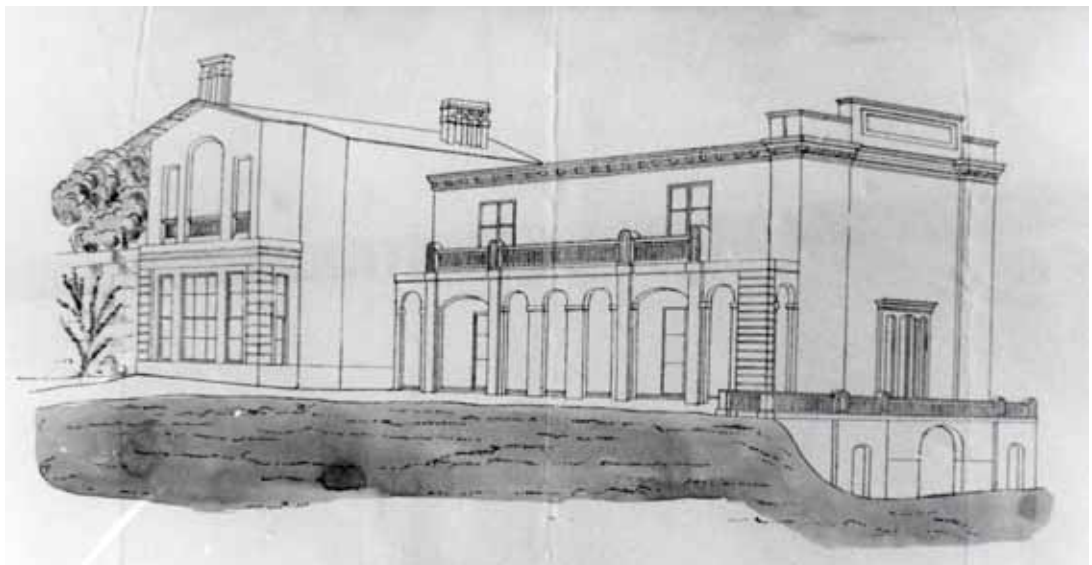
207. View of Downton Castle, from John Preston Neale's *Views of the Seats of Noblemen and Gentleman*. Courtesy of Wiltshire Heritage Museum.



208. Thomas Hearne, Distant View of Downton Castle, Private Collection.
Reproduced in A. Ballantyne, *Architecture, Landscape and Liberty: Richard Payne Knight and the Picturesque*, Cambridge University Press, 1997, pl.29.



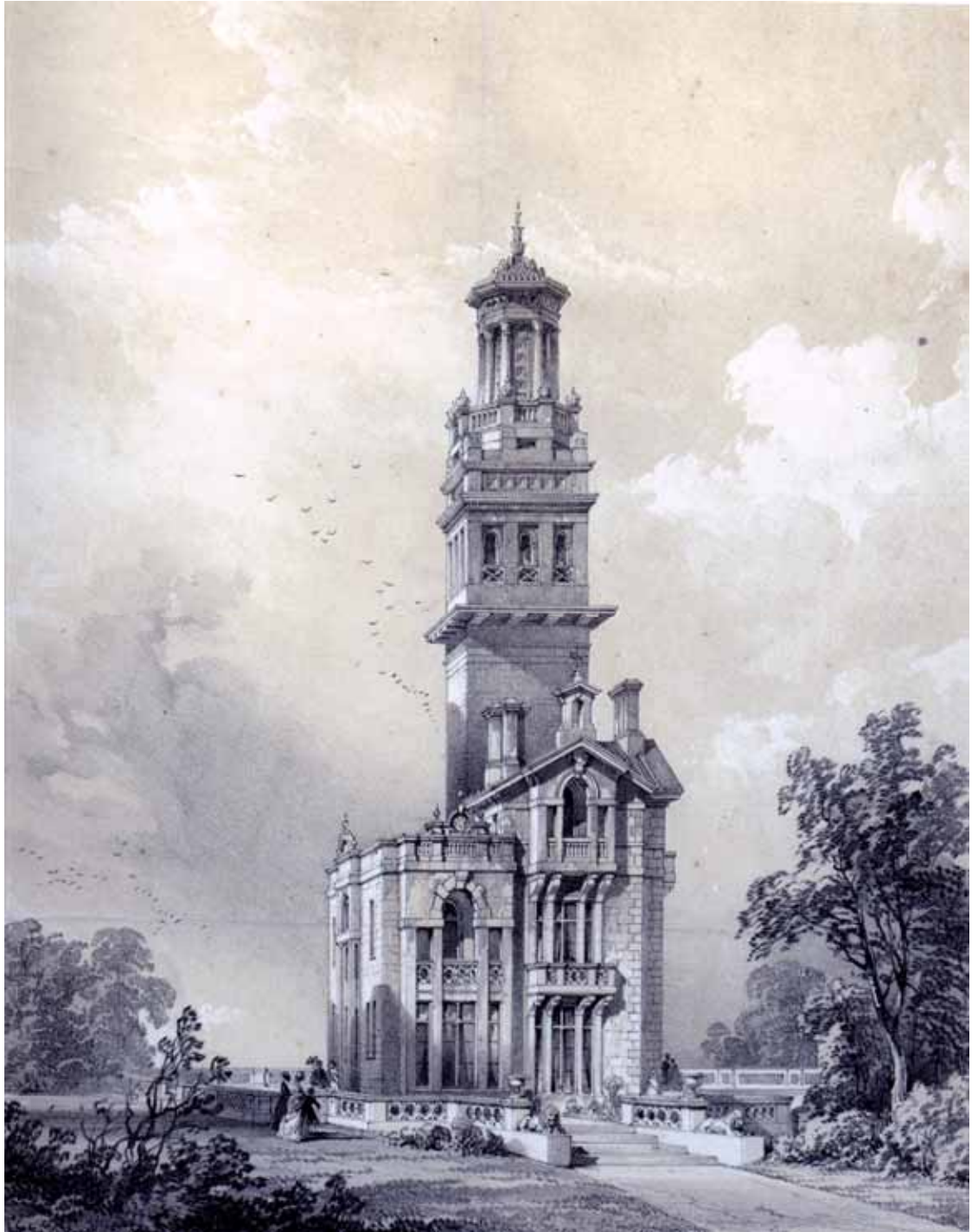
209. Kelston Tower House, 1835, James Thornton. Courtesy of Country Life Picture Library.



210. Smallcombe Grove (previously Smallcombe Villa), as drawn by William Brunch Gingell in 1856 for sale particulars. Bath in Time - Bath Central Library.



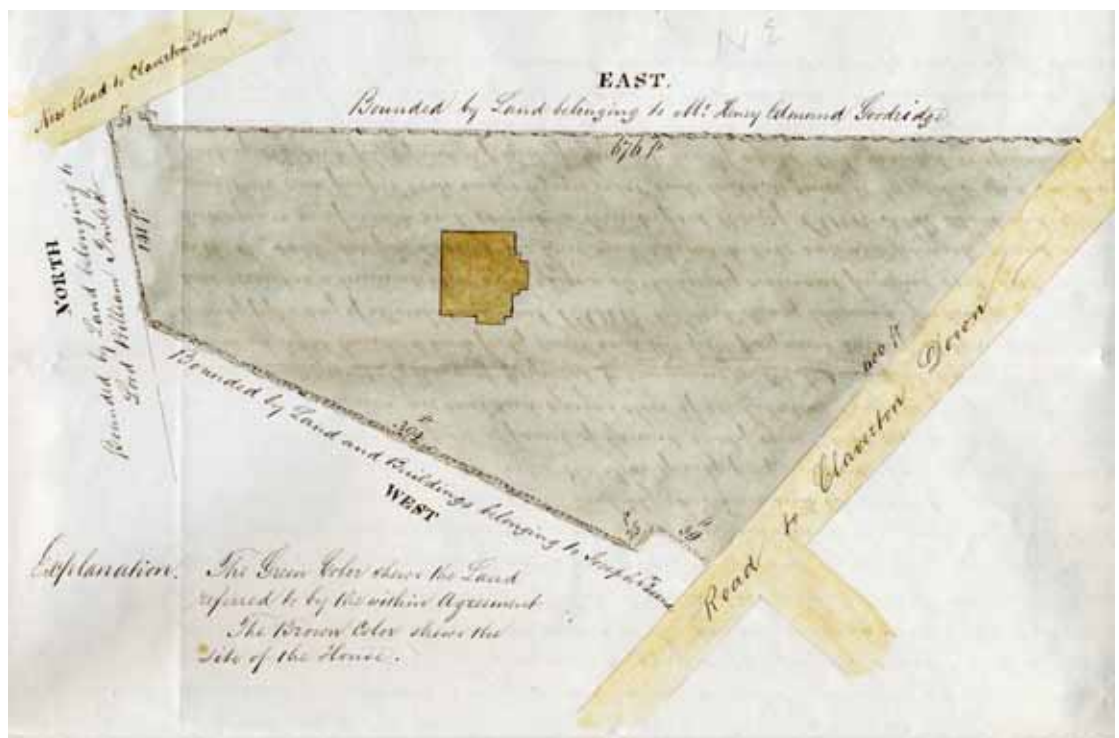
211. Claverton Inn, 1836, lithograph by L. Haghe. Private Collection.



212. Henry Edmund Goodridge, Suggested Additions to Lansdown Tower, 1844-45. Private Collection.



213. Detail of 1840 Bathwick Parish Tithe Map highlighting plots owned and leased by James Goodridge and Henry Edmund Goodridge. Bath Record Office.



214. Plan of land attached to Grant of Land for Building between Mr J. Fasana with H. E. Goodridge, 28 November 1846. Private Collection.



215. South front, Fiesole, Bathwick Hill, 1846, Henry Edmund Goodridge.



216. West front, Fiesole, Bathwick Hill, 1846, Henry Edmund Goodridge.



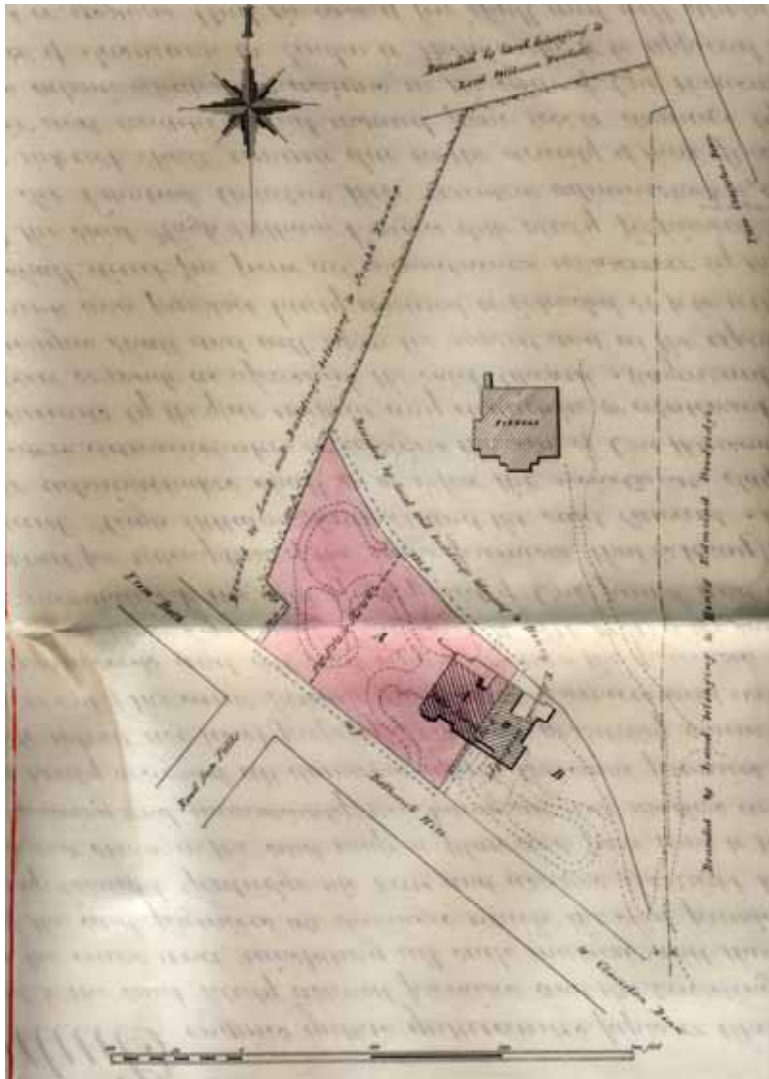
217. East Entrance front, Fiesole, Bathwick Hill, 1846, Henry Edmund Goodridge.



218. Detail of East Entrance front, Fiesole, Bathwick Hill, 1846, Henry Edmund Goodridge.



219. Villa Bianca and Grove Villa from southeast, (now called Casa Bianca and La Cassetta), 1849, Henry Edmund Goodridge.



220. Plan attached to conveyance 19 February 1857. Private Collection.



221. Villa Bianca, west front, 1849, Henry Edmund Goodridge.



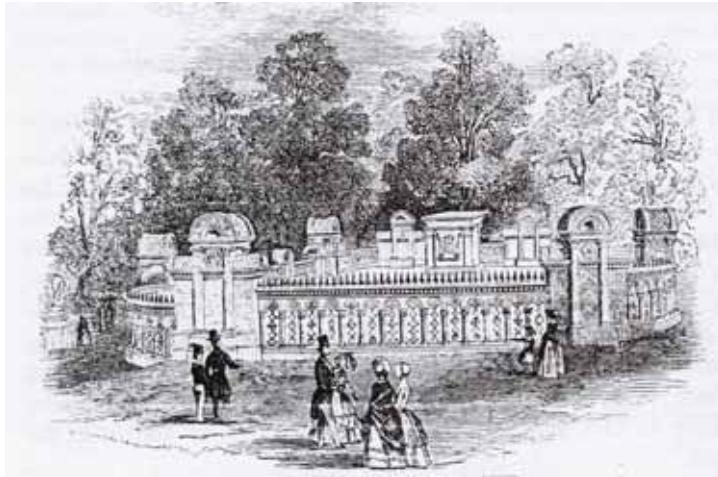
222. Villa Bianca, south front, 1849, Henry Edmund Goodridge. Courtesy of Sidney Blackmore.



223. Detail of 1886 OS Map of Bath showing original conservatory of Villa Bianca.



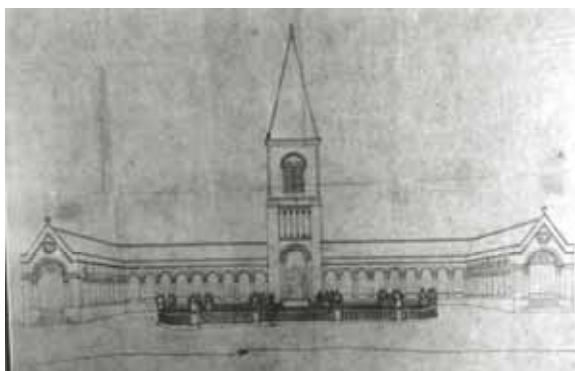
224. Grove Villa, from southeast, 1849, Henry Edmund Goodridge. Courtesy of Country Life Picture Library.



225. Tomb of Mr Beckford in the Cemetery at Bath, *Illustrated London News*, 9, 29 August 1846, p.140. Beckford Tower Trust.



226. The Cemetery with distant view of Bath, engraving in Everett's *Views of Bath*, 1849. Illustrates Beckford's Tomb, and Goodridge's railings in front of the Abbey Cemetery Chapel. Beckford Tower Trust.



227. Drawing of Beckford's Tomb with memorial Chapel and colonnade, undated, Bodleian Library, MS Beckford, A.2. Bodleian Library, Oxford.



228. Lansdown Cemetery Gateway south front from cemetery, 1848, Henry Edmund Goodridge.



229. Lansdown Cemetery Gateway, north front from Lansdown Road.



230. Detail of Lansdown Cemetery Gateway, railings and pillars.



231. Detail of Lansdown Cemetery Gateway, arch column and side entrance.



232. Detail of Lansdown Cemetery Gateway, side corridor.



233. Detail of Lansdown Cemetery Gateway, carving above side door, north front.



234. Henry Edmund Goodridge, Lansdown Tower and Cemetery Gateway, 1848, Victoria Art Gallery, Bath, PD1929.274. Victoria Art Gallery, Bath and North East Somerset Council.



235. Goodridge's Tomb in Lansdown Cemetery, Bath. Goodridge's tomb is the large grey memorial topped by an orb.



236. Goodridge & Son, Designs for Pickwick Church of England School, 1857, Wiltshire and Swindon History Centre, 782/37. Wiltshire and Swindon History Centre.



237. Avon Bank and Llanfoist, Clifton Down, Bristol, 1857, H. E. Goodridge. Courtesy of Sidney Blackmore.



238. Goodridge & Son, Designs for Pickwick Church of England School, entrance front, 1857, Wiltshire and Swindon History Centre, 782/37. Wiltshire and Swindon History Centre.



239. Avonbank, (now Blue House), Clifton Down, Bristol, 1857, Henry Edmund Goodridge.



240. Llanfoist, Clifton Down, Bristol, 1857, Henry Edmund Goodridge.



241. Percy Chapel, Charlotte Street, Bath (now Elim Pentecostal Chapel), 1854, Goodridge & Son.



242. Detail of Percy Chapel, Charlotte Street, Bath.



243. Central window and arcade, Percy Chapel, Charlotte Street, Bath.



244. Tomb of Henry Edmund Goodridge, Lansdown Cemetery, Bath.

**From Classicist to Eclectic:
The Stylistic Development of Henry Edmund Goodridge,
1797-1864**

Volume 2 of 2

Amy Frost

A thesis submitted for the degree of Doctor of Philosophy

University of Bath

Department of Architecture and Civil Engineering

June 2009

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Appendix I

List of Works by Henry Edmund Goodridge and associated documentary material

The following is a list of all known works by Henry Edmund Goodridge in Chronological order, listing the principal sources for attribution and all related primary source material.

*Newly discovered archive material.

**New attributions or new confirmation of attribution

Abbreviations

Colvin	Colvin, H., <i>A Biographical dictionary of British Architect 1600-1840</i> , 4 th edition, Yale University Press, 2004, pp.433-435.
Forsyth	Forsyth, M., <i>Bath</i> , Pevsner Architectural Guide, Yale University Press, 2003.
ICBS	Incorporated Church Building Society records at Lambeth Palace Library.
Memoir	Goodridge, A. S., 'Brief Memoir of the Late Henry Edmund Goodridge', <i>RIBA Sessional Papers</i> , 1864-5, extra Pagination 3-5.
Robertson	Robertson, C., <i>Bath: An Architectural Guide</i> , Faber & Faber, London, 1975.

1797 Born in Bath to James and Hannah Goodridge, baptised on 26 July at St Michael's Church.

1808 Discovery of Roman Lead by Goodridge at Sydney Buildings.
Bath Royal Literary and Scientific Institution Collection.

1816 ***Sketch of Old Claverton Manor, Bath,**
Bath Central Library, LP E159 / 484.

1817 **Design for a monument to Queen Charlotte,**

Victoria and Albert Museum, E.954-1965.

Design for a Gothic Mansion,

Victoria Art Gallery, Bath, BATVG:P:1909/172.

**** Roman Catholic Chapel, Old Orchard Street, Bath.**

Alterations and new chapel. See chapter 1.

1818 Visits Paris.

(according to Colvin. No evidence has been found to confirm this).

1819 Establishes practise at No. 7 Henrietta Street, Bath.

1820 ****Woodhill Place, Bathwick Hill, Bath.**

*Signed design for south elevation on verso of Deed skin, in Private Collection.

St Thomas à Beckett Church, Widcombe, Bath, unexecuted enlargement,
ICBS 00261. Colvin mistakenly lists this as an executed work in 1822.

1820-23 **Downside College, Chapel and School.**

Memoir.

*Correspondence from Goodridge and account book in Downside Archives.

****Ca.1820-23 No.23 Bathwick Hill.**

1821 **Argyle Congregational Chapel, Laura Place, Bath.**

William Tuck, *History of Argyle Chapel*, 1887, Bath Record Office 0480/213.

1822 **Malmesbury Abbey, Wiltshire** Restoration.

Memoir.

*Lithographs of Interior, Wiltshire Heritage Museum, 1983.2074.

1823 1823-24 **St Mary Magdalen Chapel, Holloway Bath,** enlargement.

Bath Central Library, Hunt Collection vol.iii, p.146.

St James's, South Wraxell, Wiltshire, new north aisle.

Colvin refers to records in ICBS these are currently unlocated. Wiltshire Buildings Record also attributes to Goodridge, (Wiltshire and Swindon History Centre).

1823-29 **Lansdown Tower, Bath.**

Memoir, and signed drawings in RIBA Library Drawings and Archives Collection.

1824 **The Bazaar Quiet Street, Bath.**

Roberston.

Christchurch, Rode Hill, Somerset (formerly North Bradley, Wiltshire).

Memoir refers to 'Road' (could actually mean Rowde), and Charles Daubeney, *Christchurch, A Guide to the Church*, 3rd edition, 1830.

****Daubeney House, Rode Hill, Somerset** (formerly North Bradley, Wiltshire).

Former vicarage for Christchurch.

1824-5 **The Corridor, Bath.**

Memoir.

1825 *Joins Bath Literary and Philosophical Association, Part of Bath Literary and Scientific institution, List of subscribers to the Literary and Philosophical Association in 1825, BRLSI 1996:L:6081. For a full list of items deposited and bequeathed to the Institution by Goodridge during his lifetime see Appendix IV.

Woodland Place, Bathwick Hill, Bath.

Deeds in private collections.

1826 1826-27 **Cleveland Bridge, Bath.**

Memoir, inscription on Bridge, and Bath Record Office collection of drawings Maps M 1-14, *unsigned ones have been confirmed as H. E. Goodridge.

1827 **Cleveland Place, Bath.**

Deeds in Private Collections.

Proposed Design for Bridge across Avon at Clifton.

Memoir.

1828 1828-30 **Montebello, Bathwick Hill, Bath.**

R. E. M. Peach, *Street-Lore of Bath*, 1893.

1828-29 **Bathwick Hill House.**

Crook, J. M., *The Greek Revival*, 1972, rev. edition, John Murray, 1995, pl.157.

1829 Visits Italy.

Memoir

Hardenhuish House, Wiltshire. Enlargements and alterations following advice from John Soane.

Sir John Soane Museum, transcriptions of Soane Notebooks, vol. 13, 1829-31, p.37, Mon 21 September 1829.

1829-36 **Prior Park College, Bath**, alterations and enlargements.

Memoir, and Henry Edmund Goodridge, *Proposed enlargements and new Chapel for Prior Park, Bath, 1834*, Watercolour, Paul Mellon Centre of British Art, Yale University, B1975.2.763, and signed design for theatre in West Wing, St Paul's College, Clifton Diocesan Archives, Prior Park Box I.

* Elevation and Plans for Prior Park, Bath, ca.1833. The location of the original drawing is unknown but it was reproduced in Sotheby's *Sale of British and Continental Architectural Drawings 1750-1950*, 17 May 1984, lot 26.

1830 1830-32 **St Michael and All Angels, Atworth, Wiltshire.**

ICBS 01257.

Ca.1830-32 **Cottles House, Atworth** (now Stonar School), alterations.

Drawings in Gloucester Record Office Archives, D1086/P13.

1831 **Hood Monument, Butleigh.**

Memoir, and *Watercolour of Monument, Victoria Art Gallery, Bath.

St James's Church, Southbroom, Devizes. Survey of existing church.
ICBS 01375.

1831-34 **St Matthew, Rowde, Wiltshire.**

Memoir refers to 'Road' (could actually mean Rode Hill), ICBS 01362.

*Elevation drawing discovered at Wiltshire & Swindon History Centre,
PR/Rowde: St Mary and St Matthew/1562/11.

ca. 1831 **1 Sydney Buildings.**

Forsyth, p.196.

1831-33 **New Bridge, Bath,** proposed design (No documentary evidence found).

Bryan Little *Bath Portrait*, Burleigh Press, Bristol, 1961, p.93.

1831-36 **Church of the Twelve Apostles, Clifton, Bristol.**

Memoir.

*Two drawings by H. E. Goodridge for foundations of building found in Clifton Diocesan Archives.

1831-34 ****Meridian Place, Clifton, Bristol.**

Monsignor Canon Arthur Russell, Clifton Diocesan Archives refers to Meridian Place being built to raise funds for Church.

1831-34 ****Bruton Place, Park Place, Clifton Bristol.**

1832 ***Proposed Reform Column in Laura Place.**

Two watercolours in Victoria Art Gallery, Bath, BATVG:PD:1991.111 and BATVG:PD:1979.15. The inscription states that construction of the monument was actually begun and had reached the base of the plinth.

1832-33 **St Mary the Virgin, Potterne, Wiltshire**, alterations.
Memoir, and ICBS 01511.

1831-36 **Holy Trinity, Combe Down, Bath.**

ICBS 01387.

*Engraving found in Bath Central Library, LP B75.

1833 **The Corridor Rooms, Bath,**

*Proposal for **Freemasons Hall and exhibition rooms.**

Bath Record Office, BC153/2462/3.

1834 **** Dinder House Lodge, Somerset.**

*Letters from H. E. Goodridge in Somerset Record Office, Somerville Papers, Miscellaneous Papers, Box 3 & 4. Mentioned in Letter from H. L. Elmes to Goodridge, RIBA Library, PAM Q18, pp.441-4.

Steps to North Front, Prior Park, Bath.

Memoir, also in article by Goodridge, A. S., *RIBA Journal*, 3rd series, Vol. xiii, 1906, pp.369-372.

1834-38 Agent for Great Western Railway,
Memoir.

1835 ***Gave evidence for Great Western Railway Bill, Records of the House of Lords, Opposed Private Bill Committee Minutes, HL/PO/PB/5/1/1.**

1835-1836 **New Palace of Westminster.**

Memoir, designs submitted to competition. *Full description by Goodridge found in *Catalogue of the Designs Offered for the New Houses of Parliament now exhibiting at the National Gallery, London*, 7th Edition, June 1836, see Appendix V.

1836-37 St Michael & St George, Lyme Regis.

Memoir.

*Engraving of original design in Plymouth Diocesan Archives, Buckfast Abbey.

1835 **ca. 1836-7 Trowbridge Tabernacle Church, Wiltshire, enlargement.

* Watercolour found in Wiltshire and Swindon History Centre.

****Claverton Inn, Bath.**

1836-39 Frome Free Church, Frome, Somerset, (now Holy Trinity).

ICBS.

*engraving found in Somerset Record Office, DD/LW/220.221.

****1836-9 National School, Frome, Somerset.**

1836 1837-42 19 Lansdown Crescent, Bath, alterations to interior.

* Letters from William Beckford in Beinecke Rare Book and Manuscript Library, Yale University Library, MS Beckford, GEN 162/I/II/18.

1837 1838-42 Devizes Castle, Wiltshire,

Memoir.

* Drawings on 1843 Sale Particulars at Wiltshire Heritage Museum.

Report on Roman Remains and Villa at Newton.

Unsigned copy, Bath Central Library, signed copy RIBA MS.SP\3\8.

A plan that should accompany the RIBA copy and listed as RIBA AF7/28 is currently missing.

****Ca.1838 Wood House, Twerton, dem. 1965.**

Collection of photographs and drawings, Bath Buildings Record, Bath Preservation Trust.

1838 ca.1840 **Royal and Argyle Hotels, Bath.**

Colvin.

1839 **Jewish Synagogue, Corn Street, Bath.**

Memoir.

Hamilton Palace, Scotland, dem.1919, alterations to interior of house.

Memoir.

Letters to Duke of Hamilton and others, Hamilton Papers.

*copies of letters from Duke of Hamilton to Goodridge and others, Hamilton Letter Books, Hamilton Townhouse Library.

Hamilton Mausoleum, Scotland, proposed designs.

Memoir.

Letters to Duke of Hamilton and others, Hamilton Papers.

*Copies of Letters from Duke of Hamilton to Goodridge and others, Hamilton Letter Books, Hamilton Townhouse Library.

****Pillars and tabernacle for Argyle Congregational Chapel, Laura Place, Bath**, made for Rev. William Jay Jubilee celebrations.

1842 ****Hamilton Palace, Scotland, Design for Park Entrance,**

Letters from Goodridge to Duke of Hamilton, Hamilton Papers.

The Rectory, Colerne, Wiltshire,

Wiltshire Buildings Record, (Wiltshire and Swindon History Centre).

1844 **Railings and pillars to surround Tomb of William Beckford** at Abbey Cemetery, Bath.

Letters from Duchess of Hamilton to Goodridge, 1845-8, Bath Central Library, AL.1845.

****Proposed enlargement of Chapel at Abbey Cemetery, Bath.**

Unsigned drawing in Bodleian Library, Oxford, MS Beckford, A2.

1844-45 **Lansdown Tower, Bath**, proposed enlargement.

Engraving and plan in Beckford Tower Trust Collection.

1845 **Argyle Chapel Schools, Bath.**

Major, S. D., *Notabilia of Bath*, Bath, 1879, p.97.

Lansdown Crescent, Bath, Plans for division of Land behind Lansdown Crescent into Garden Allotments, Bodleian Library, MS Beckford, A2.

Eastern Dispensary, Cleveland Place, Bath.

Memoir, proposal with elevation and plan in Bath Record Office.

Beckford Library, Hamilton Palace, Scotland,

* Letters to Duke of Hamilton and others, NRAS

*Copies of Letters from Duke of Hamilton to Goodridge and others, HAM

Hamilton Mausoleum, Scotland, crypt built under guidance of H. E. Goodridge.

Memoir.

***New Road Line and Proposed Villas in Milford near Salisbury.**

Signed plans including locations for proposed villas, but no elevations, in Wiltshire & Swindon History Centre, cc/Map/32/1.

Ca. 1845-50 **Ashley Lodge, Widcombe, Kelston Knoll Lodge, Bath, and Kelston Park Lodge, Bath.**

Mowl, T., & Earnshaw, B., *Trumpet at the Distant Gate: The Lodge as the Prelude to the Country House*, Waterstone, 1985, p.155.

1846 **Fiesole, Bathwick Hill, Bath.**

Deeds in Private Collection.

Ecclesgreig House, St Cyrus, Scotland.

Memoir.

Hamilton Mausoleum, Scotland, second schemes for project.

* Letters to Duke of Hamilton and others, Hamilton Papers.

*Copies of Letters from Duke of Hamilton to Goodridge and others, Hamilton Letter Books, Hamilton Townhouse Library.

*Watercolour of one of the designs found in Private Collection.

- 1847 ***Plans of land at Salisbury Branch Railway Station at Milford** required by the Somerset Western Railway Co.

Five signed drawings at Wiltshire & Swindon History Centre.

- 1848 **Lansdown Cemetery Gateway, Bath.**

Memoir.

*Watercolour in Victoria Art Gallery Collection.

Relocation of William Beckford's Tomb to Lansdown Cemetery.

Plan showing location of Beckford's Tomb, Bodleian Library, MS Beckford, F.151.

- 1849 **Villa Bianca and Grove Villa, Bathwick Hill, Bath.**

Deeds in Private Collections.

- 1853 **Ravenswell and Lonsdale**, Sydney Road, Bath.

Forsyth, p.186.

- 1854 & A. S. Goodridge, **Percy Chapel, Charlotte Street.**

Memoir.

- 1857 **Avonbank & Llanfoist, Clifton Down, Bristol.**

Bristol Record Office, Building Grant Plans, vol.4, f.109.

& A. S. Goodridge, **Pickwick Church of England School**, Wiltshire.

Four plans in Wiltshire & Swindon History Centre, 782/37.

Retires from Practice.

1863 Visits Paris.

1864 Death of H. E. Goodridge 26 October 1864 aged 68, *Bath Chronicle*, 3 Nov 1864, p.5.

Appendix II

Brief Memoir of the Late Henry Edmund Goodridge, of Bath, Fellow, By His Son, Alfred Samuel Goodridge, Associate.

Royal Institute of British Architects

Sessional Papers 1864-5

Extra Pagination 3-5.

The subject of these notes was born at Bath in 1791. His father (Mr. James Goodridge) at that time was much engaged in large building speculations connected with the management of the estate of the late Sir William Pulteney, in the parish of Bathwick. Shewing a readiness and taste for drawing, and having great quickness and aptitude for business, his father consulted Telford, with whom he was well acquainted, and by his advice, with the express desire of his son, he articted him to Mr. Lowder, then the City Architect for Bath. During his articles he was most diligent, making many elaborate drawings of ancient and modern buildings, and among the latter is a very correctly executed pencil drawing of the interior of the Bath Abbey, which he made in the mornings before breakfast. The course of study he pursued in geometric drawing was most thorough; while his pencil was busily engaged in free-hand drawings from models, casts, and from nature, making studies of the various developments of bud, leaf, and blossom in early spring. In fact he seized with avidity every opportunity for improvement; and so anxious was he to attain to excellence, not only in the artistic, but also in the practical part of professional knowledge, that he put himself to the bench, and could then frame and finish a door or sash with his own hands. He used to say, “An architect is to direct others, and for this purpose he should himself know how to do everything pertaining to his profession, and thus become qualified for the responsible position he has to occupy.”

Being possessed of immense energy and activity of character, he soon got into practise – and alterations, laying out blocks for building, and designing villas principally occupied his early pencil. The first work of importance he undertook was the enlargement of Downside (R. C.) College, near Bath, parts of which were praised by

Pugin. His speculative and adventurous spirit, which took pleasure in devising new schemes and carrying out grand designs, led him in 1825 to commence building the Corridor in this city on his own account. This was a very considerable undertaking for so young a man, dependent as he was entirely on his own resources. In 1827 he finished the Cleveland cast iron bridge over the Avon, also in this city, and about the same time, he made a design for a suspension bridge across the same river at Clifton, at the spot where the chains from the late Hungerford Bridge have lately been suspended. In 1829 he went to Italy to gather stores by travel for future practice. Many rapid sketches and notes shew the quickness of his eye in appreciating the beautiful, and how industriously he gleaned something from every object that came before him.

The celebrated Mr. Beckford, upon sale of Fonthill, as is well known, came to reside in Bath. Having purchased land on Lansdown, near the city, he had conceived the idea of erecting a tower, which he intended to be a kind of retreat, where he might be able to indulge his taste for art and literature, in the proximity to his mansion in Lansdown Crescent. He obtained designs from several London and Bath based architects, and among them one from Mr. Goodridge, - but he sought further advice. Subsequently, however, he sent for him again, and Mr. G. was afterwards informed that the reason for this was because Mr. Beckford – who could not get on with anyone who was not in this respect like himself – was impressed with his great quickness and readiness of manner. After many designs had been made, the present tower was commenced and carried up to the block cornice in twenty-eight working days, where it was intended to be roofed. Then the Belvedere was added, again with the intention of finishing the roof at this stage. Mr. Beckford, however, cried “higher” and the lantern was added to crown the summit. This tower was sumptuously fitted up during the proprietors lifetime, and was ever the object of great admiration. In style it may be termed Greco-Italian, a style Mr. Goodridge greatly adopted, as he considered therein the purity of the Greek and the freedom of the Romanesque were best combined. After Mr Beckford’s death, the tower and grounds were applied to the purposes of a cemetery. For which they were given by his daughter, the late Duchess of Hamilton, to the Rector of the parish of Walcot. The handsome entrance gateway and wing walls of Byzantine character which were then erected, were from the design of Mr. Goodridge. About this time he was employed by the Duke of Hamilton at Hamilton Palace, in the finishing of the grand staircase and hall. He also made a design for a mausoleum, which was at first intended to be built

adjoining the palace, on the site of the ancient family burying place. The Duke, however, subsequently altered his mind, and determined to build it some distance of in the park. He made several designs for this, but his noble client considering them too costly, and some little difference having arisen hereon, the Duke relinquished his services. The catacombs of the present structure, however, were carried out under him, but the chapel, I believe, was committed to an architect in Edinburgh. Mr. Goodridge was of a very sensitive and independent spirit in matters pertaining to his own profession, and would rather suffer any loss than succumb to what he thought derogatory to his professional character. Of course, in many instances this was not to his advantage in a pecuniary point of view. The Beckford library in Hamilton Palace, which contains Mr. Beckford's valuable collection of books, was from his design, and carried out under his direction.

The late Mr. Elmes, architect of St George's Hall, Liverpool, was for several years in Mr. Goodridge's office; and that gentleman acknowledged some years afterwards, how indebted he was to the advantages he had enjoyed in his office, for being so well grounded in the first principles of classic architecture. Mr. W. H. Campbell, (late Associate of this Institute, and a medallist of the Royal Academy), was also a pupil of his.

Mr. Goodridge competed for the House of Parliament, and was appointed, as one of the provincial architects, on the Committee for the exhibition of the designs in Westminster Hall.

In the formation of the Great Western Railway through Bath, his services were secured by Brunel to purchase the properties and settle the various claims. He was at one time much employed in this kind of practice, and his great practical knowledge particularly qualified him for such business.

In 1834 he made a grand design for a church in connexion with the Prior Park (R.C.) College, Bath. Writing concerning this design Mr. Beckford remarks: "The design for the cathedral at Prior Park is one of the happiest and most striking I ever beheld." This was, however, never carried out, but a chapel on a much smaller scale was afterwards begun by the late Mr. J. J. Scoles. The present flight of steps to the grand portico of the

theatre, and some internal alterations, were by Mr. Goodridge; but at the fire which occurred in 1836 the interior of the main building was destroyed.

A large (R.C.) church at Clifton was also commenced from his design, and was intended to have been finished in a very costly way, after the Greek Corinthian style, but when just ready for the capitals it was stopped for want of funds.

Mr. Goodridge was early an advocate for the use of colour in architecture, but he had a great dislike to an injudicious use of it externally in this climate, as he considered it was often adopted at the expense of good architectural detail. In internal decoration, however, he used it freely, especially in his own villas, in which he resided at different times in the neighbourhood of the city, where he also indulged his great passion for the picturesque in landscape gardening, and the varied beauties of horticulture. He was very inventive in plan, and any thing particularly difficult and requiring more than ordinary study he delighted in. Though a Classic, he had a great appreciation of the Gothic style in its varied developments, and his churches, viewed in comparison with buildings of the same period, before the recent revival in Gothic architecture, shew artistic feeling. Among his works may be mentioned R.C. Church, Lyme Regis; churches at Coombe Down near Bath, Frome, Road, Potterne, &c. Restoration of Malmesbury Abbey, (to the extent of clearing away obstructions inside, repewing and adding the west window;) the Navel Column, Butleigh; Devizes Castle, and the Eastern Dispensary, Bath, which has been called a 'model dispensary'. His last works before retiring from practise were the alteration and enlargement of Ecclesgreig, Kincardineshire, the seat of Forsyth Grant, Esq., and Percy Chapel, Bath, in which he was assisted with his son, Mr. A. S. Goodridge – the writer of this memoir. To the last he felt the greatest interest in every thing bearing on the interests of the profession, though he viewed the modern system of competition applied to architecture (as a worthy baronet, one of his clients, once remarked to him,) much like the running of race horses: one gets the prize, the second saves his stakes, and the rest serve the pleasure of the public at a loss.

Appendix III

**List of indexed contents of the missing packets 110-138 in the
Beresford-Smith Collection thought to have included material by
Henry Edmund Goodridge**

Beresford Smith Collection

Bath Record Office

Acc.529

Packet No.	Contents
110	Rook Lane Church, Frome; Twerton Wesleyan Chapel; Argyle Street, 16.
111	Pulteney Mews.
112	Accession House; Farleigh Hungerford Church.
113	New King St. Wesleyan Church; Bathwick St. 8,11, 16; Warminster Church.
114	Bath Abbey Church House; Broad Hinton Church; Tisbury Church; Jonestone Street, 2; Walcot Rectory.
115	Bagworth Church, Somerset; Castle Cary Church; Hemmington Parish Church; Sidney Buildings; Cleveland Villa, Sydney Gardens; Hampton Row, Bathwick.
116	no records.
117	no records.

118	no records.
119	Warminster Hall.
120	Royal School.
121	no records.
122	Cleveland Bridge; Darlington Place; Beckford Road; Oak Cottage, Sham Castle Lane; Argyle Chapel; Darlington Place, Mr Amery lot 203; Bathwick St. 13-16; 'Parva Domus' Cleveland Walk; Pulteney Road; St John's Road; North Road; Henrietta Road; Grove St. 18-13, 25-27; Henrietta Gardens; Forrester Road; Bathwick Street, 7, 31-32; Cleveland Walk Land; Cleveland Arms, Sydney Wharf; Kennet and Avon Canal; Claverton Lodge; Duke of Cambridge, Grove Street; Henrietta St.
123	Bathwick Cemetery Chapel; Bathwick Cottages; Misc. Letters.
124	Bishopstrow Church; Limply Stoke Bridge.
125-126	no records.
127	Oldfield School, Wells Road.
128-133	no records.
134	Assembly Rooms.
135	Assembly Rooms.
136	no records.

- 137 Cambridge Place, 7; Cleveland Walk, Lease and plans; Bathwick Hill 9-10; Cleveland Lodge; Darlington Allotments, lease and plans; Mr Cashella, Horseshoe Road; Laura Place, 3; Various layouts and lodges.
- 138 no records.

Appendix IV

Contents of the newly discovered Goodridge archive at the Bath Royal Literary & Scientific Institution.

Items donated by Goodridge while alive

- Roman Block of lead Discovered 1809 at Sydney Buildings, inscribed IMP HADRIANI. AVG. donated 1825
- Key Discovered 1809 at Sydney Buildings donated 1825
- Specimen of Aberdeen Granite, donated 1842, Mineralogy Collection, (most probably a sample for the granite used to make either William Beckford's Tomb, or the Large Urn that once sat at the base of the staircase at Lansdown Tower).
- **Book**, Blake, J., *Descriptive Particulars of the Remains of Kirconnel Abbey, Ireland*, donated 1858.
- **Book**, RIBA Papers, Pett, Rev. J. L., 'Remarks on Byzantine Churches' delivered at AGM 8 March 1858.
- I Privet Hawk moth, Sphink Ligustri, donated.
- Produce of hayrick destroyed by fire due to overheating at Ilminster, 1860.
- **Book**, Sinnett, F., *An Account of the Colony of South Australia prepared for the distribution at international exhibition*, 1862
- **Book**, *Societe Imperiale Zoologique d'Acclimation, tondee a Paris 14 Feiver 1854, et Jardin d'acclimation di Bois de Boulgne*, donated 1862.
- **Book**, Dart, J., *History and Antiquities of the Cathedral Church of Canterbury*, donated 1863.
- Fragment of skull and horns of dear found at Bathwick Bridge 1827, donated 1862.
- Ancient Sword and Irish Pike, donated 1862.

Items given to BRLSI by Goodridge as Bequest after death in 1864

- **Book**, Wood, J., *The Origin of Building*, 1741.
- 6 catalogues of exhibitions at RIBA, 1850, 1853-5, 1857-8.
- Pair of ornamental brackets.

Items donated by A. S. Goodridge while alive (possibly from fathers collection)

- Papers of RIBA 1853-5, 1857-9, 1860-1, 1862-3
- AGM of RIBA 11 Feb 1856

Appendix V

Description by Henry Edmund Goodridge of his competition entry for the New Palace of Westminster

*Catalogue of the Designs Offered for the New Houses of Parliament, Now Exhibiting at
the National Gallery*

7th Edition.

June 25 1836

W. Clowes & Sons, London

pp.31-2

‘In this design the aim was to produce nationality of character, harmonizing with the contiguous buildings (that having been the style fixed for the various designs), due regard being had to the preservation of the principal features to which interest has been attached from associations, and, above all, convenience in the arrangements for business.

The Majesty’s Approach forms the Chief feature of *Old Palace Yard*, intended to have been enriched with statues of distinguished characters. Westminster Hall, St Stephen’s Hall, The Bishop’s Entrance, and guard-house, are also prominent. The Law Courts are altered to partake of the general style. The entrance to the House of Commons, Speaker’s Residence, and the Public Corridor are the principal points in *New Palace Yard*.

The Libraries, official residences, cloisters, &c, constitute the water-front, the Houses of Commons appearing most conspicuous as to height; and facilitating the ventilation is a useful as well as an ornamental addition. Sculpture has been introduced so as to give a higher character to the style, without, it is presumed, violating any propriety.

The approaches generally are arranged with a view to increase convenience, avoiding concentration; His Majesty, the Peers, and Commons, alighting under cover, free from

the intrusion of the public. The Bishops (and Peers, if occasion requires) have a separate approach, independent of St Stephen's Hall. The Public have access to the committee-rooms, galleries of both Houses, as well as the Public offices, through the corridor on the ground floor; the corridor on the principal story constituting the Members' general communication to all parts of both Houses, each office and committee-room being approached without interference with the members. The various offices and contiguous, free from the chance of interruption by the Public, and easy of access to all. A communication from Westminster Hall to the committee-rooms is allowed to the legal profession. The reporters, particularly to the Commons, have a separate approach, are free from intrusion, and command the whole House. The plan of the Third or upper story shows the arrangement of those committee-rooms not provided on the ground-floor with a hall for persons attending committees or waiting for Members.

St Stephen's Hall, or restoration and extension of St Stephen's Chapel, forms the approach to the House of Peers: Its walls were to have been decorated with paintings allusive to events connected with the peerage; for instance, the Signing of Magna Charta.

St George's Hall, on the site of the Painted Chamber, was to have been adorned with statues, and paintings on glass, of all the Monarchs from the Conquest to the present time: military trophies would also have been introduced to advantage.

The form of the *House of Peers* is that of a Baronial Hall with minstrel gallery; the figures right and left of the Throne are allegorical of Strength and Justice. It was intended the decoration should have been a development of the Peerage, and the arms emblazoned in the panels of the ceiling, shields, &c.

The *House of Commons* is octagonal, arranged with an especial view to sight, sound, and ventilation; the seats disposed according to the usages of the House. Seats for 530 are on the floor of the House, no Members being at a greater distance than 66 feet from the Chair. Two tribunes afford accommodation for 70 additional: this number may be increased or otherwise at pleasure.

The introduction of painting and sculpture has been kept in view, from well-grounded complaint that our churches do not afford these opportunities to the arts; the structure should therefore be enriched, from time to time, with the production of artists who do honour to their country: This would keep alive the memories of distinguished senators and learned men, the pride of Englishmen, and the stimulus of youthful genius in future ages.'

Goodridge exhibited in Room 1 alongside,

Barry / Rilaton / Buckler / Hamilton / H. E. Kendell & J. D. Hopkins / Cockerall / Rickman & Hussey / Wallace / W. S. Inman / Burrell & Luger / J. Pennethorne / William Bardwell / Benjamin Ferry / G. Graham / William Wilkins / A Salvin / James Hakewell / Thomas Hopper / T. L. Donaldson / P. F. Robinson / J Thrupp & S. Burchell / John White / N. L. Cottingham.

Exhibition Committee first met 4th February 1836 at the Thatched House Tavern, St James Street.

Committee,

P. F. Robinson / B Ferry / J. Hakewell / Goodridge / T. L. Donaldson / H. E. Kendell / R Wallace / J. White / T Tyerman.

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107. Montebello, Bathwick Hill, house and gardens as seen on the 1886 OS Map of Bath. Bath Record Office.
108. Detail of Balustrade at Montebello.
109. Anthony Walker, Prior Park, The Seat of Ralph Allen Esqr near Bath, 1752. Bath Preservation Trust.
110. Attrib. Henry Edmund Goodridge, Elevation and Plans for Prior Park, Bath, ca.1833. The location of the original drawing is unknown but it was reproduced in Sotheby's *Sale of British and Continental Architectural Drawings 1750-1950*, 17 May 1984, lot 26. RIBA Library Drawings & Archives Collection.
111. North front of Prior Park with proposed alterations, engraving, Bath Central Library, Hunt Collection, Vol. III, p.44. Courtesy of Bath in Time-Bath Central Library.
112. Prior Park College, Bath following enlargement by Henry Edmund Goodridge 1833-4. Private Collection.
113. North Front, Prior Park, Bath.
114. Henry Edmund Goodridge, The Catholic Church of the Twelve Apostles, Clifton, Bristol, 1830-36. Clifton Diocesan Archives.
115. Park Mansions, Meridian Place, Clifton, Bristol, ca.1831-34, Henry Edmund Goodridge.
116. Rear of Park Mansions, Meridian Place as seen from Church of Twelve Apostles.

117. Porch on end of Meridian Place, Clifton, Bristol.
118. Bruton Place, Park Place, Clifton, Bristol.
119. Isaac Ware after Andrea Palladio, Maison Carrée at Nîmes, in plan, *The Four Books of Andrea Palladio's Architecture*, London, 1738. Bath Preservation Trust.
120. Isaac Ware after Andrea Palladio, Maison Carrée at Nîmes, elevation and part plan, *The Four Books of Andrea Palladio's Architecture*, London, 1738. Bath Preservation Trust.
121. Isaac Ware after Andrea Palladio, Maison Carrée at Nîmes, side elevation and part plan of portico, *The Four Books of Andrea Palladio's Architecture*, London, 1738. Bath Preservation Trust.
122. Birmingham Town Hall, 1832-61, J. A. Hanson, F. Welch and John Foster. National Monuments Record.
123. Remains of Church of Twelve Apostles (now known as Clifton Pro-Cathedral), Bristol, from south-west, 1834-35 Henry Edmund Goodridge.
124. North Elevation of Church of Twelve Apostles
125. Crypt entrance, of Church of Twelve Apostles.
126. Henry Edmund Goodridge, Church of the Twelve Apostles, No. 22, Section through chapel looking west, 1833-35. Clifton Diocesan Archives.
127. Henry Edmund Goodridge, Church of the Twelve Apostles, No. 23, Section through vaults looking south, ca. 1833-35. Clifton Diocesan Archives.
128. East end of Church of the Twelve Apostles, Charles Hansom, 1846-50.
129. View of Church of Twelve Apostles showing reinforced concrete walling beam constructed in 2006.
130. The Lodge, Dinder House, Somerset, 1834, Henry Edmund Goodridge.
131. Harvey Lonsdale Elmes, Design for Assize Courts, Liverpool, 1839-40, RIBA Drawings Collection PB 325/3/(1). RIBA Library Drawings & Archives Collection.
132. Henry Edmund Goodridge, Proposed enlargements and new Chapel for Prior Park, Bath, 1834, Paul Mellon Centre of British Art, Yale University, B1975.2.763.
133. William Wilkins, London University, Later University College, London, from T. Shepherd and J. Elmes, *Metropolitan Improvements or London in the Nineteenth Century*, 1827-8. Bristol University Library Special Collections.

134. George Phillips Manners, Designs for Proposed Queen's Auxiliary College, Bath, Bath Central Library, Chapman Collection, vol.2, p.87. Bath in Time - Bath Central Library.
135. St Michael's, Atworth, Wiltshire, 1832, Henry Edmund Goodridge.
136. Henry Edmund Goodridge, Plan of St Michael's Atworth, 1832, ICBS 01257, f.18. Lambeth Palace Library.
137. St Michael's Atworth, detail of south elevation.
138. St Matthew, Rowde, Wiltshire, 1831-3, Henry Edmund Goodridge.
139. Henry Edmund Goodridge, Proposed north Elevation of St Matthew Rowde, Wiltshire, 1831, Wiltshire and Swindon History Centre, PR/Rowde: St Mary & St Matthew/1562/11. Wiltshire and Swindon History Centre.
140. Henry Edmund Goodridge, Proposed Plan and Section of St Matthew Rowde, Wiltshire, 1831, ICBS 01362, f.6. Lambeth Palace Library.
141. Henry Edmund Goodridge, Approved Plan and North Elevation of St Matthew Rowde, Wiltshire, 1832, ICBS 01362, f.13. Lambeth Palace Library.
142. St Mary's, Steeple Ashton, Wiltshire, ca.1501-40.
143. St Mary the Virgin, Potterne, Wiltshire, from the late thirteenth century onwards.
144. Henry Edmund Goodridge, Plan of existing seating, St Mary the Virgin, Potterne, Wiltshire, 1833, ICBS 01511, f.9. Lambeth Palace Library.
145. Henry Edmund Goodridge, Plan of St Mary the Virgin, Potterne, Wiltshire showing new seating plan, 1833, ICBS 01511, f.18. Lambeth Palace Library.
146. Holy Trinity, Combe Down, 1832-35, Henry Edmund Goodridge.
147. Henry Edmund Goodridge, Ground Plan of Combe Down Chapel near Bath, 1835, ICBS 01387, f.27. Lambeth Palace Library.
148. Combe Down Church near Bath, L. Haghe after Henry Edmund Goodridge, 1832-3, Bath Central Library, LP B75. Bath in Time - Bath Central Library.
149. Tower of Holy Trinity, Combe Down.
150. South Porch, St Andrew's Church, Mells, Somerset, ca.1490.
151. St Michael and St George, Lyme Regis, Dorset, 1835-7, Henry Edmund Goodridge.
152. St Michael and St George, Lyme Regis, engraving after Henry Edmund Goodridge, 1835, copy in Plymouth Diocesan Archives, Buckfast Abbey.

153. Henry Edmund Goodridge, New Free Church, (now Holy Trinity), Frome, engraving ca.1836, Somerset Record Office, DD/LW/220.221. Somerset Record Office.
154. Free Church, Frome, 1836, Henry Edmund Goodridge.
155. Langley of Frome after Goodridge, Plan of Free Church, Frome, 1838, ICBS 2013, f.17. Lambeth Palace Library.
156. Detail of entrance doors of the Free Church, Frome, 1836, Henry Edmund Goodridge.
157. Lithograph sold to entrants in the New Houses of Parliament competition, 1835, Public Record Office, MPEE.751. Courtesy of The National Archives.
158. Sidney Smirke, Proposed design for New Houses of Parliament in Green Park, published in *Suggestions for the Architectural Improvement of the Western Part of London*, London, 1834. RIBA Library Drawings & Archives Collection.
159. Charles Barry, Competition design for the New Houses of Parliament, Plan of the principal floor, tracing from the lost original, 1835, Public Record Office, Works 29/81. Courtesy of The National Archives.
160. Possible layout of Henry Edmund Goodridge's House of Lords and House of Commons as projected on 1835 lithograph of existing buildings of the Old Palace. A. Proposed St Stephen's Hall; B. Proposed St George's Hall; C. Proposed House of Lords and D. Proposed House of Commons.
161. Charles Barry, New Houses of Parliament, adopted design, perspective of River Front, Lithograph by T. Kearnan published in the *Athenaeum*, 24 May 1836. Courtesy of Downside Abbey Library.
162. Henry VII Chapel, Westminster Abbey, London, ca.1503-9.
163. St George's Chapel, Windsor Castle, from the south-west, 1475-1511.
164. Rev. Harbin, View of Fonthill Abbey from Bitham Lake, 1845. This view clearly shows the extent of remains of Fonthill Abbey that existed following the collapse of the central tower in 1825 and its demolition in 1846. Beckford Tower Trust.
165. Henry Vann Lansdown, ruins of the Great Western Entrance of Fonthill Abbey, 1844. Beckford Tower Trust.
166. J. M. W. Turner, Perspective View of Fonthill Abbey from the south-west, 1799. Bolton Museum and Art Gallery, Lancashire.

167. Charles Barry, New Palace of Westminster design with addition of Central Tower, 1842, Public Record Office, Works 29/3203. Courtesy of the National Archives.
168. Plan of the Principal floor of Fonthill Abbey, from John Rutter's *Delineations of Fonthill and its Abbey*, 1823. Beckford Tower Trust.
169. David Hamilton, Competition Design for New Houses of Parliament, Plan of Principal floor, 1835, Public Record Office, Works 29/50. Courtesy of the National Archives.
170. The Houses of Parliament, Plan of Principal floor, 1843, *Illustrated London News*, 3 September, 1843. Reproduced in H. M. Port, ed., *The Houses of Parliament*, Yale University Press, 1976, pl.66.
171. St Michael's Gallery, Fonthill Abbey, from John Rutter's *Delineations of Fonthill and its Abbey*, 1823. Beckford Tower Trust.
172. King Edward's Gallery, Fonthill Abbey, from John Rutter's *Delineations of Fonthill and its Abbey*, 1823. Beckford Tower Trust.
173. National Monument, Calton Hill, Edinburgh, 1822-9, C. R. Cockerell and W. H. Playfair.
174. Dugald Stewart Monument, Calton Hill, Edinburgh, 1831-2, W. H. Playfair.
175. Royal Scottish Academy (right), 1822-6; 1832-5, and Scottish National Gallery, 1850-7, Edinburgh, W. H. Playfair. © Courtesy of RCAHMS. Licensors www.rcahms.gov.uk
176. Hamilton Palace, Scotland, view of façade as altered by David Hamilton in 1822, image taken ca.1890 prior to 1919 demolition. © Courtesy of RCAHMS. Licensors www.rcahms.gov.uk
177. Hall of Hamilton Palace showing the marble staircase Henry Edmund Goodridge worked on 1842-3. © Courtesy of RCAHMS. Licensors www.rcahms.gov.uk
178. Plan of Hamilton Palace showing location of the Beckford Library. Courtesy of Hamilton Townhouse Library.
179. The Beckford Library in Hamilton Palace, *Illustrated London News*, 81, July 1882, p.76. Beckford Tower Trust.
180. Sketch of a design for a library, ca.1845, NRAS 2177.114. © Courtesy of RCAHMS. Licensors www.rcahms.gov.uk

181. The Beckford Library, Hamilton Palace, c.1890-1900, Lafayette Album, Hamilton Townhouse Library.
182. Longitudinal Section and half transverse section, Beckford Library, Hamilton Palace, NRAS 2177 Drawing 116. © Courtesy of RCAHMS. Licensor www.rcahms.gov.uk
183. Plan and Section of timbers and girders of Beckford Library, Hamilton Palace, NRAS 2177 Drawing 117. © Courtesy of RCAHMS. Licensor www.rcahms.gov.uk
184. Henry Edmund Goodridge, Sectional Sketch, Hamilton Mausoleum, 1841, NRAS 2177 Drawing 6. © Courtesy of RCAHMS. Licensor www.rcahms.gov.uk
185. Henry Edmund Goodridge, Sketch for Mausoleum, Hamilton Palace, 1841, RIBA PB/155/13 (1). RIBA Library Drawings & Archives Collection.
186. Henry Edmund Goodridge, Flank Elevation, Hamilton Mausoleum, ca.1841, NRAS 2177 Drawing 69. © Courtesy of RCAHMS. Licensor www.rcahms.gov.uk
187. Henry Edmund Goodridge, Hamilton Palace and Mausoleum, 1842, *Country Life*, 11 July 1996, p.73. Courtesy of County Life Picture Library.
188. Duke of Hamilton, 'My Original Sketches', for Hamilton Mausoleum, 1842. © Courtesy of RCAHMS. Licensor www.rcahms.gov.uk
189. Henry Edmund Goodridge, Entrance Elevation, Chapel, (Hamilton Mausoleum), 1846, NRAS 2177 Drawing 1. © Courtesy of RCAHMS. Licensor www.rcahms.gov.uk
190. Henry Edmund Goodridge, Elevation Entrance to Crypt, (Hamilton Mausoleum), 1846, NRAS 2177 Drawing 2. © Courtesy of RCAHMS. Licensor www.rcahms.gov.uk
191. Henry Edmund Goodridge, Entrance Elevation of Chapel, (Hamilton Mausoleum), 1846, NRAS 2177 Drawing 3. © Courtesy of RCAHMS. Licensor www.rcahms.gov.uk
192. Henry Edmund Goodridge, Entrance Elevation of Chapel, Entrance to Crypt (Hamilton Mausoleum), 1846, NRAS 2177 Drawing 4. © Courtesy of RCAHMS. Licensor www.rcahms.gov.uk

193. Henry Edmund Goodridge, Elevation Through Chapel, (Hamilton Mausoleum), 1846, NRAS 2177 Drawing 5. © Courtesy of RCAHMS. Licensors www.rcahms.gov.uk
194. Henry Edmund Goodridge, Design for Hamilton Mausoleum, 1846, RIBA PB/115/13 (2). RIBA Library Drawings & Archives Collection.
195. Henry Edmund Goodridge, View of Hamilton Mausoleum, watercolour, 1846, Private Collection.
196. Ecclesgreig House, St Cyrus, from south, 1846, Henry Edmund Goodridge. © Courtesy of RCAHMS. Licensors www.rcahms.gov.uk
197. Ecclesgreig House, St Cyrus, from west, 1846, Henry Edmund Goodridge. © Courtesy of RCAHMS. Licensors www.rcahms.gov.uk
198. William Stukeley, *Intineranium Curiosum*, 1723, Vol. I, facing p.134. Bath Literary and Scientific Institution.
199. St John's Church, Devizes, Wiltshire.
200. Detail of Tower of St John's, Devizes.
201. Henry Edmund Goodridge, Plan of Devizes Castle, Sale Particulars of Devizes Castle, 1843, Wiltshire Heritage Museum, Devizes, 1983:864. Wiltshire Heritage Museum.
202. Henry Edmund Goodridge, Devizes Castle from south-east, Sale Particulars of Devizes Castle, 1843, Wiltshire Heritage Museum, Devizes, 1983:864. Wiltshire Heritage Museum.
203. Henry Edmund Goodridge, Devizes Castle from south-west, reproduced in E. Herbert Stone, *Devizes Castle: Its History and Romance*, 1920, plate facing page 136. Wiltshire Heritage Museum.
204. Devizes Castle, Wiltshire, taken ca.1890, Wiltshire Heritage Museum, vol.E7. Wiltshire Heritage Museum.
205. Main Entrance Gate, Devizes Castle, Wiltshire, 1860-1880.
206. West Front entrance, Devizes Castle, Wiltshire, taken ca.1890, Wiltshire Heritage Museum, vol.E7. Wiltshire Heritage Museum.
207. View of Downton Castle, from John Preston Neale's *Views of the Seats of Noblemen and Gentleman*. Courtesy of Wiltshire Heritage Museum.
208. Thomas Hearne, Distant View of Downton Castle, Private Collection. Reproduced in A. Ballantyne, *Architecture, Landscape and Liberty: Richard Payne Knight and the Picturesque*, Cambridge University Press, 1997, pl.29.

209. Kelston Tower House, 1835, James Thornton. Courtesy of Country Life Picture Library.
210. Smallcombe Grove (previously Smallcombe Villa), as drawn by William Brunch Gingell in 1856 for sale particulars. Bath in Time - Bath Central Library.
211. Claverton Inn, 1836, lithograph by L. Haghe. Private Collection.
212. Henry Edmund Goodridge, Suggested Additions to Lansdown Tower, 1844-45. Private Collection.
213. Detail of 1840 Bathwick Parish Tithe Map highlighting plots owned and leased by James Goodridge and Henry Edmund Goodridge. Bath Record Office.
214. Plan of land attached to Grant of Land for Building between Mr J. Fasana with H. E. Goodridge, 28 November 1846. Private Collection.
215. South front, Fiesole, Bathwick Hill, 1846, Henry Edmund Goodridge.
216. West front, Fiesole, Bathwick Hill, 1846, Henry Edmund Goodridge.
217. East Entrance front, Fiesole, Bathwick Hill, 1846, Henry Edmund Goodridge.
218. Detail of East Entrance front, Fiesole, Bathwick Hill, 1846, Henry Edmund Goodridge.
219. Villa Bianca and Grove Villa from southeast, (now called Casa Bianca and La Cassetta), 1849, Henry Edmund Goodridge.
220. Plan attached to conveyance 19 February 1857. Private Collection.
221. Villa Bianca, west front, 1849, Henry Edmund Goodridge.
222. Villa Bianca, south front, 1849, Henry Edmund Goodridge. Courtesy of Sidney Blackmore.
223. Detail of 1886 OS Map of Bath showing original conservatory of Villa Bianca.
224. Grove Villa, from southeast, 1849, Henry Edmund Goodridge. Courtesy of Country Life Picture Library.
225. Tomb of Mr Beckford in the Cemetery at Bath, *Illustrated London News*, 9, 29 August 1846, p.140. Beckford Tower Trust.
226. The Cemetery with distant view of Bath, engraving in Everett's *Views of Bath*, 1849. Illustrates Beckford's Tomb, and Goodridge's railings in front of the Abbey Cemetery Chapel. Beckford Tower Trust.
227. Drawing of Beckford's Tomb with memorial Chapel and colonnade, undated, Bodleian Library, MS Beckford, A.2. Bodleian Library, Oxford.

228. Lansdown Cemetery Gateway south front from cemetery, 1848, Henry Edmund Goodridge.
229. Lansdown Cemetery Gateway, north front from Lansdown Road.
230. Detail of Lansdown Cemetery Gateway, railings and pillars.
231. Detail of Lansdown Cemetery Gateway, arch column and side entrance.
232. Detail of Lansdown Cemetery Gateway, side corridor.
233. Detail of Lansdown Cemetery Gateway, carving above side door, north front.
234. Henry Edmund Goodridge, Lansdown Tower and Cemetery Gateway, 1848, Victoria Art Gallery, Bath, PD1929.274. Victoria Art Gallery, Bath and North East Somerset Council.
235. Goodridge's Tomb in Lansdown Cemetery, Bath. Goodridge's tomb is the large grey memorial topped by an orb.
236. Goodridge & Son, Designs for Pickwick Church of England School, 1857, Wiltshire and Swindon History Centre, 782/37. Wiltshire and Swindon History Centre.
237. Avon Bank and Llanfoist, Clifton Down, Bristol, 1857, H. E. Goodridge. Courtesy of Sidney Blackmore.
238. Goodridge & Son, Designs for Pickwick Church of England School, entrance front, 1857, Wiltshire and Swindon History Centre, 782/37. Wiltshire and Swindon History Centre.
239. Avonbank, (now Blue House), Clifton Down, Bristol, 1857, Henry Edmund Goodridge.
240. Llanfoist, Clifton Down, Bristol, 1857, Henry Edmund Goodridge.
241. Percy Chapel, Charlotte Street, Bath (now Elim Pentecostal Chapel), 1854, Goodridge & Son.
242. Detail of Percy Chapel, Charlotte Street, Bath.
243. Central window and arcade, Percy Chapel, Charlotte Street, Bath.
244. Tomb of Henry Edmund Goodridge, Lansdown Cemetery, Bath.

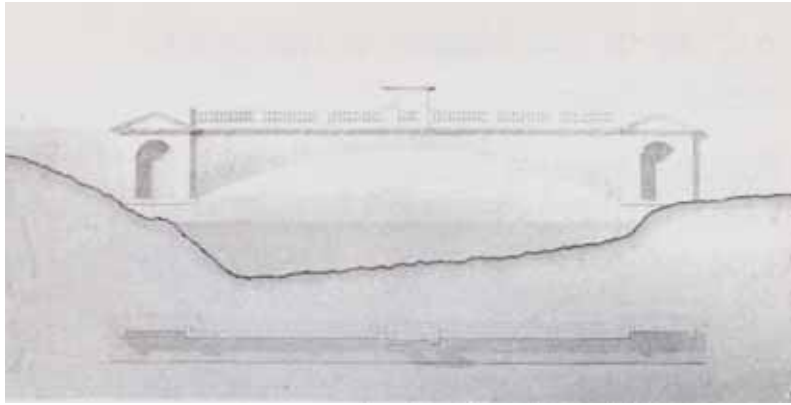
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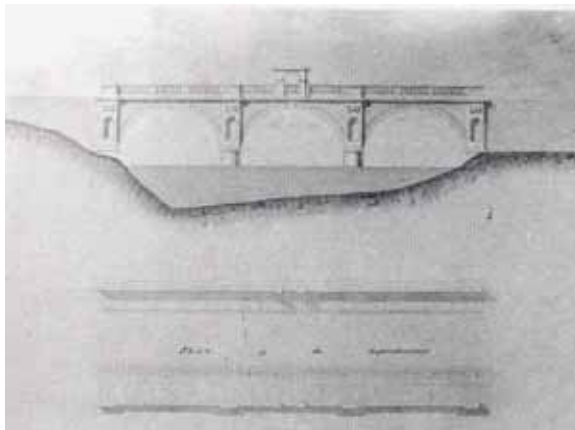
1. Plaster decorative plaque at Fiesole, Bathwick Hill, believed to be portraits of Henry Edmund Goodridge and his wife Matilda.



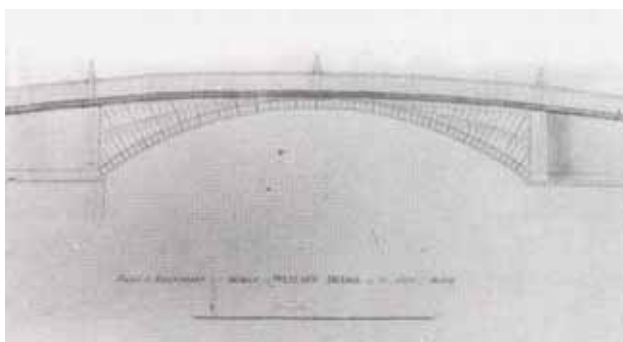
2. New Sydney Place, Bath, 1808-9, John Pinch.



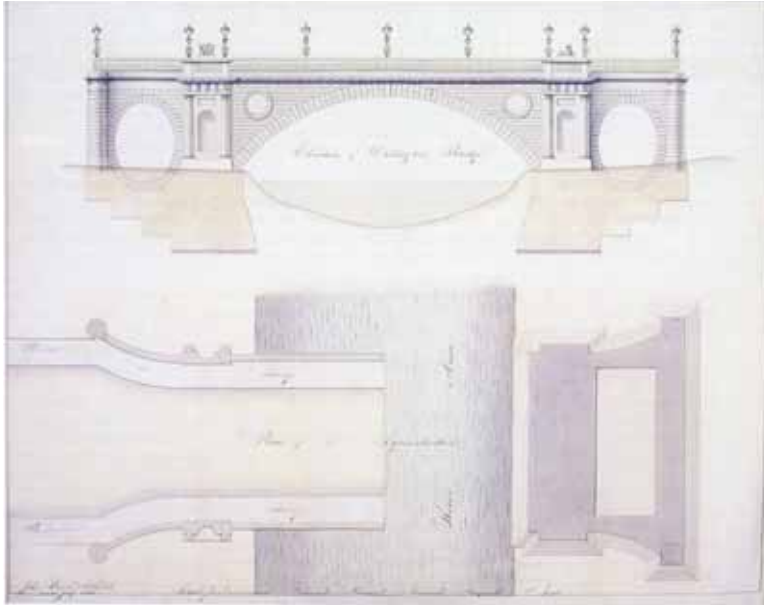
3. John Rennie, Design for the proposed Bridge to be built over the River Avon, ca.1805-8. Collection of Lord Barnard, Raby Castle.



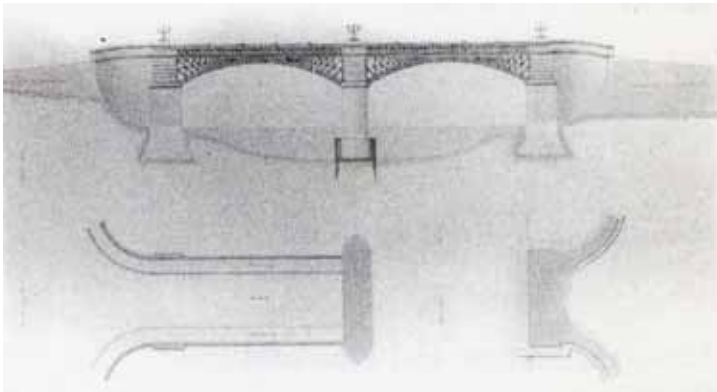
4. John Rennie, Design for the proposed Bridge to be built over the River Avon, ca.1805-8. Collection of Lord Barnard, Raby Castle.



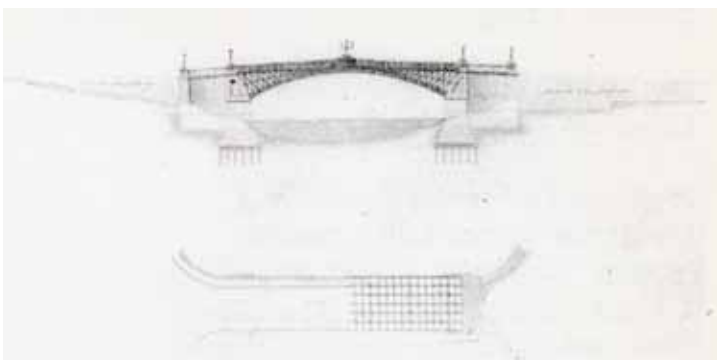
5. Thomas Telford, Plan and Elevation for Pulteney Bridge in the city of Bath, ca.1805-8. Collection of Lord Barnard, Raby Castle.



6. John Pinch, Elevation of Darlington Bridge, 1810. Collection of Lord Barnard, Raby Castle.



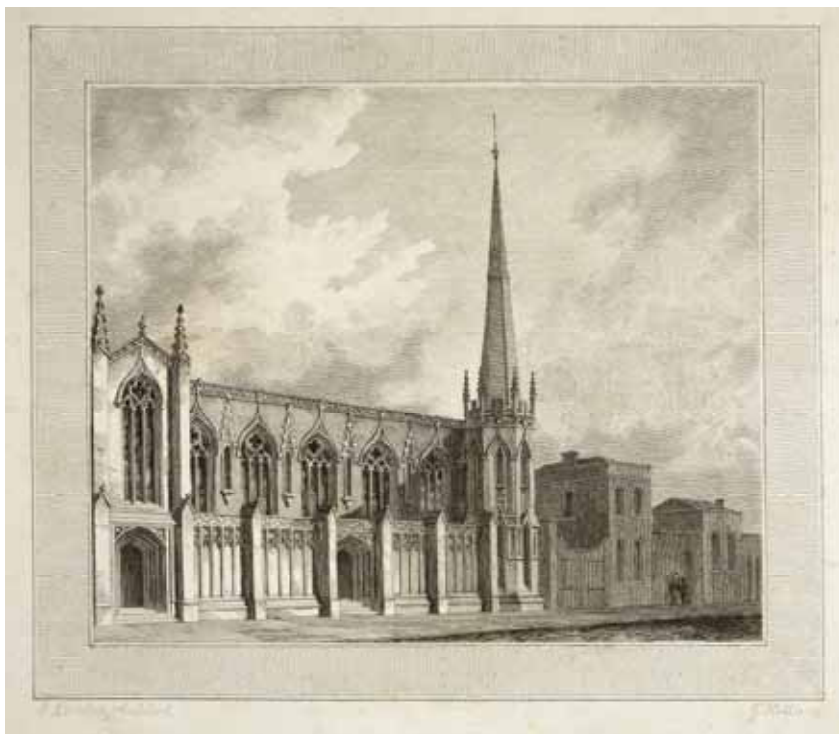
7. John Pinch and Son, Design for an Iron Bridge to be built over the River Avon at Bathwick, 1822. Collection of Lord Barnard, Raby Castle.



8. John Pinch and Son, Design for an Iron Bridge proposed to be built over the River Avon at Bathwick, 1822. Collection of Lord Barnard, Raby Castle.



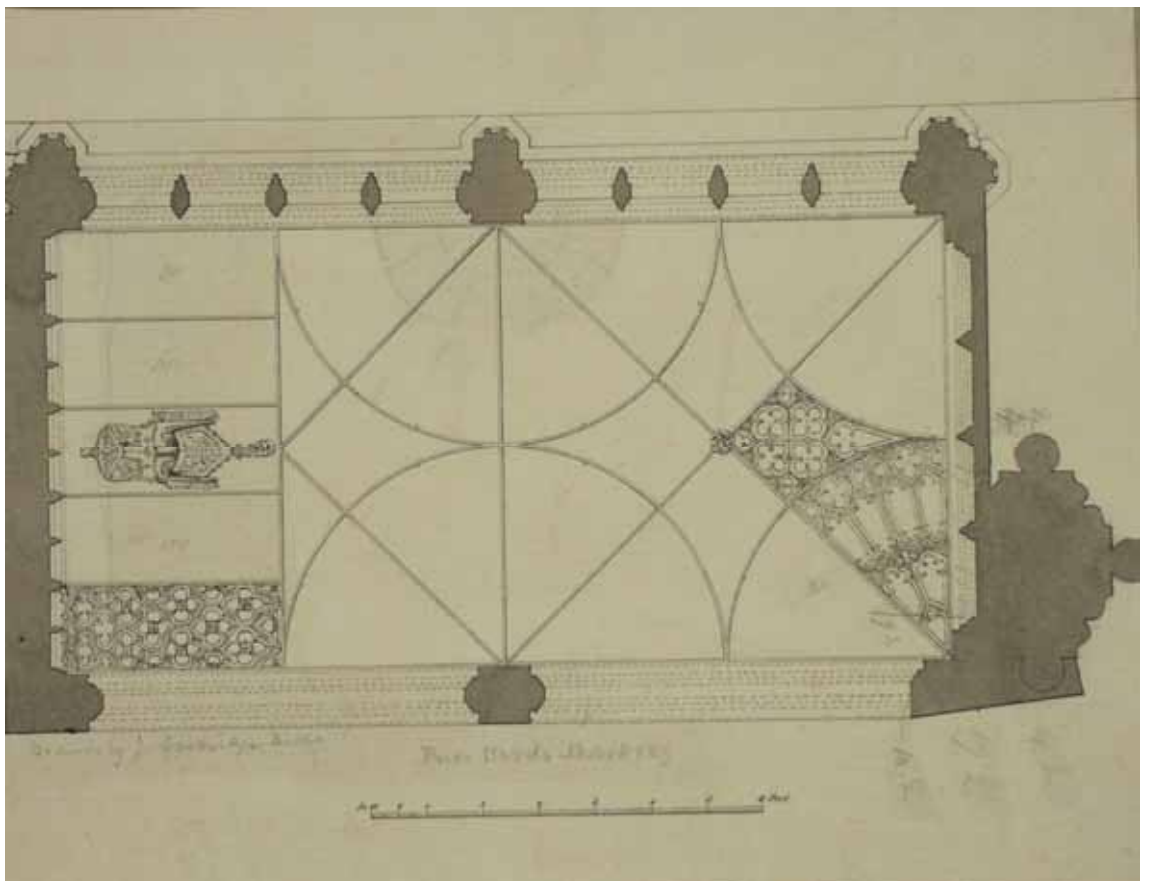
9. Detail of 1840 Bathwick Parish Tithe map highlighting plot on Sydney Buildings owned by James Goodridge. Bath Record Office.



10. Engraving of Holy Trinity Church, James Street, Bath, built 1818-22 to the designs of John Lowder. Bath In Time - Bath Central Library.



11. Detail of 1886 OS map of Bath showing original plan and location of the Bath National School by John Lowder. Bath Record Office.



12. James Goodridge, Prior Birde's Chantry, Victoria Art Gallery, Bath, BATVG:P:1909/322. Victoria Art Gallery, Bath and North East Somerset Council.



13. Henry Edmund Goodridge, The Old Claverton Manor House, 1816, Bath Central Library, LP/E159. Bath in Time - Bath Central Library.



14. Henry Edmund Goodridge, Design for a Gothic Mansion, 1817, Victoria Art Gallery, Bath, BATVG:P:1909/172. Victoria Art Gallery, Bath and North East Somerset Council.



15. Thomas Hearne, A Landscape in the manner of 'Capability' Brown, *The Landscape: A Didactic Poem*, 1794. Private Collection.



16. Thomas Hearne, A Picturesque Landscape, *The Landscape: A Didactic Poem*, 1794. Private Collection.



17. Henry Edmund Goodridge, Design for a Monument to Queen Charlotte, 1817, Victoria and Albert Museum, E.954-1965. © V&A Images/Victoria and Albert museum, London



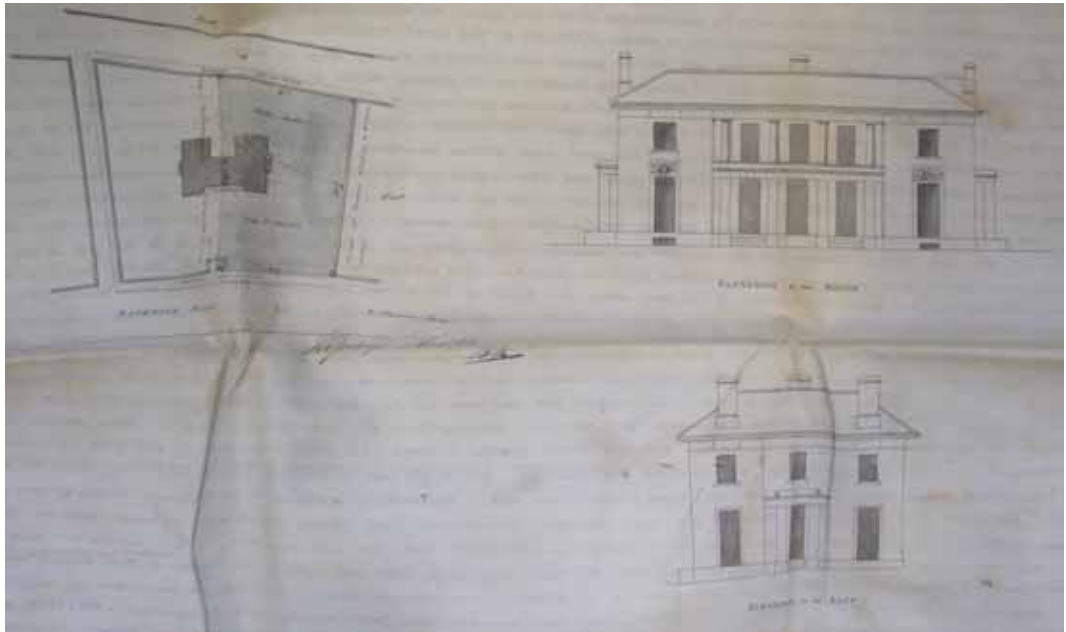
18. Elevation of the Choragic Monument of Lysicrates, J. Stuart and N. Revett, *Antiquities of Athens*, vol.I, 1762. Private Collection.



19. Henry Edmund Goodridge, Proposed Reform Column in Laura Place, Victoria Art Gallery, BATVG: PD: 1979.151. Victoria Art Gallery, Bath and North East Somerset Council.



20. Henry Edmund Goodridge, Proposed Reform Column in Laura Place, Victoria Art Gallery, BATVG: PD: 1991.111. Victoria Art Gallery, Bath and North East Somerset Council.



21. Henry Edmund Goodridge, Plan and Elevations of Woodhill Place, Bathwick Hill, Bath, 1820. Private Collection.



22. Theatre Royal, Bath, 1802-5, designed by George Dance the Younger, executed by John Palmer.



23. Doric House, Sion Hill, 1803-5, Joseph Michael Gandy.



24. The Lower Assembly Rooms, Bath, Doric Portico added in 1808-9 by William Wilkins. Courtesy of Bath Royal Literary and Scientific Institution.



25. Freemasons Hall, York Street, Bath, (now the Friends Meeting House), 1817-19, William Wilkins.



26. Henry Edmund Goodridge, Argyle Chapel, Laura Place, Bath, 1821. Bath In Time - Bath Central Library.



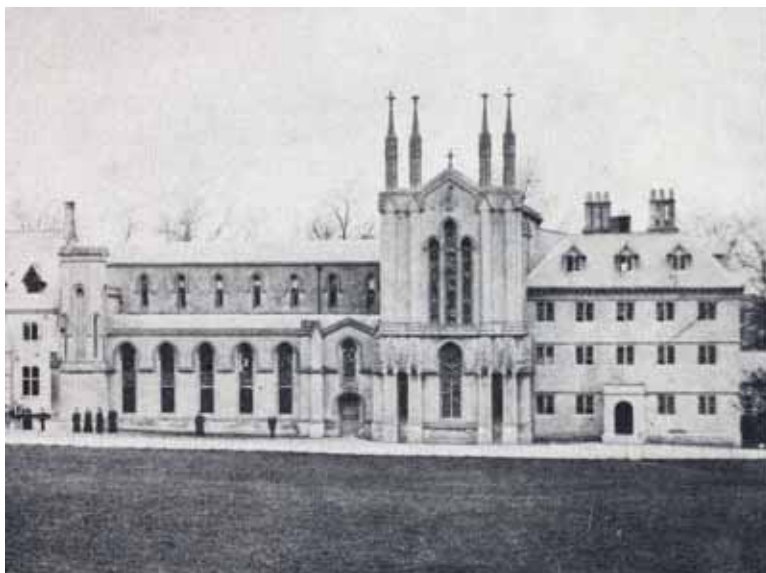
27. Detail of door at Argyle Chapel.



28. Argyle Chapel, Laura Place, showing 1862 alterations to façade by Hickes & Isaac.



29. College of St Gregory the Great, Downside, engraving showing Goodridge's School and Chapel, 1820-3. Downside Archives.



30. Downside College, Chapel and School building, 1820-23, Henry Edmund Goodridge. The original Downside house can be seen to the right of the Chapel. Downside Archives.



31. St Mary the Virgin, Bathwick, designed 1810, built 1817-20, John Pinch.



32. Downside College, Chapel front.



33. Downside College from southwest.



34. Henry Edmund Goodridge, Design for lodge at Downside, 1823. Beckford Tower Trust.



35. Downside College Lodge, Henry Edmund Goodridge, ca.1823.



36. Henry Edmund Goodridge, Malmesbury Abbey Church, Interior View, 1822.
Wiltshire Heritage Museum, 1983.2074. Wiltshire Heritage Museum.



37. John Britton, Elevation of part of Nave and details, Malmesbury Abbey,
Wiltshire, from *History of English Architecture*, 1819. Wiltshire Heritage
Museum.



38. Christchurch, Rode Hill, Somerset, 1824, Henry Edmund Goodridge.



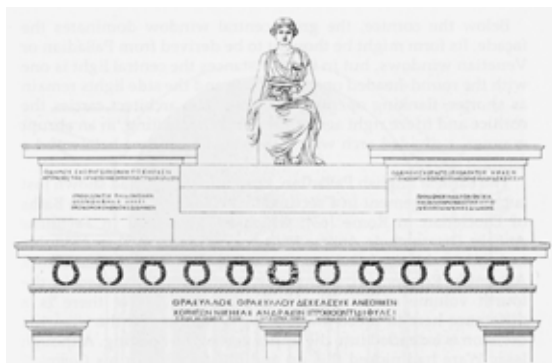
39. Christchurch, Rode Hill, Somerset, 1824, Henry Edmund Goodridge



40. One of the two surviving windows at Christchurch designed by Goodridge.



41. The Bazaar, Quiet Street, Bath, 1824, attributed to Henry Edmund Goodridge.



42. The Choragic Monument of Thrasyllos, J. Stuart and N. Revett, *Antiquities of Athens*, Vol. I, 1762. Reproduced from Jackson, N., *Nineteenth Century Bath Architects and Architecture*, Ashgrove Press, Bath, 1991, pl.61.



43. The Bazaar, Quiet Street, Bath, detail of window.



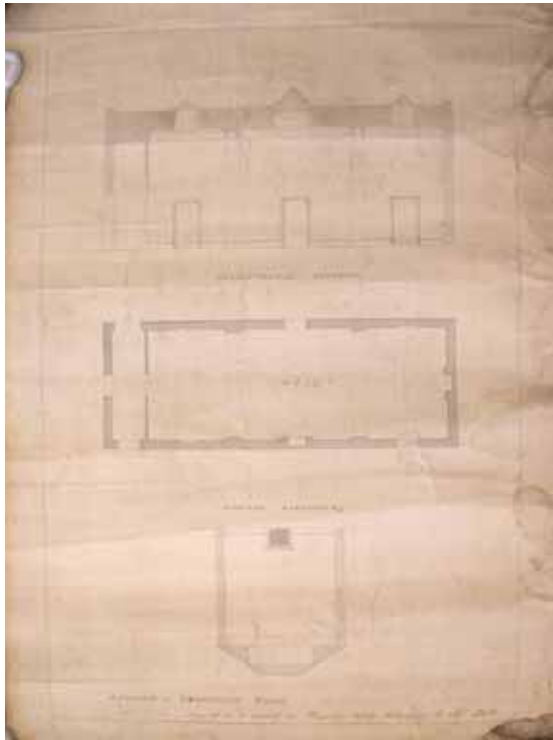
44. The Corridor, Bath, 1824-5, Henry Edmund Goodridge.



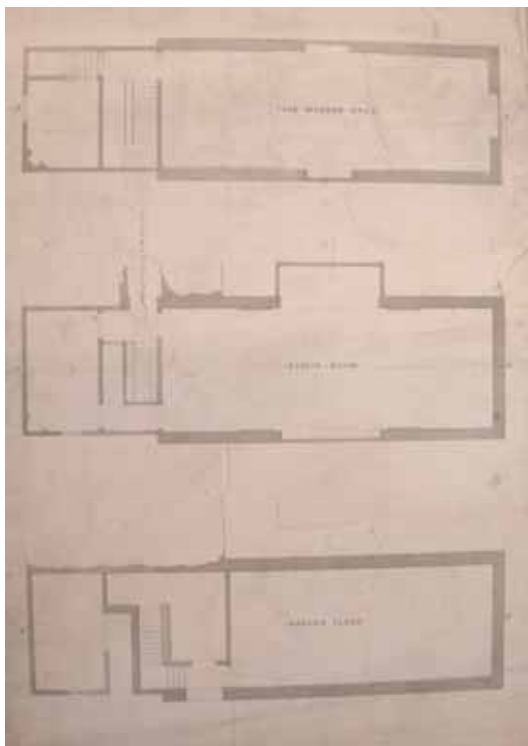
45. Detail of 186 OS map of Bath showing plan and location of The Corridor. Bath Record Office.



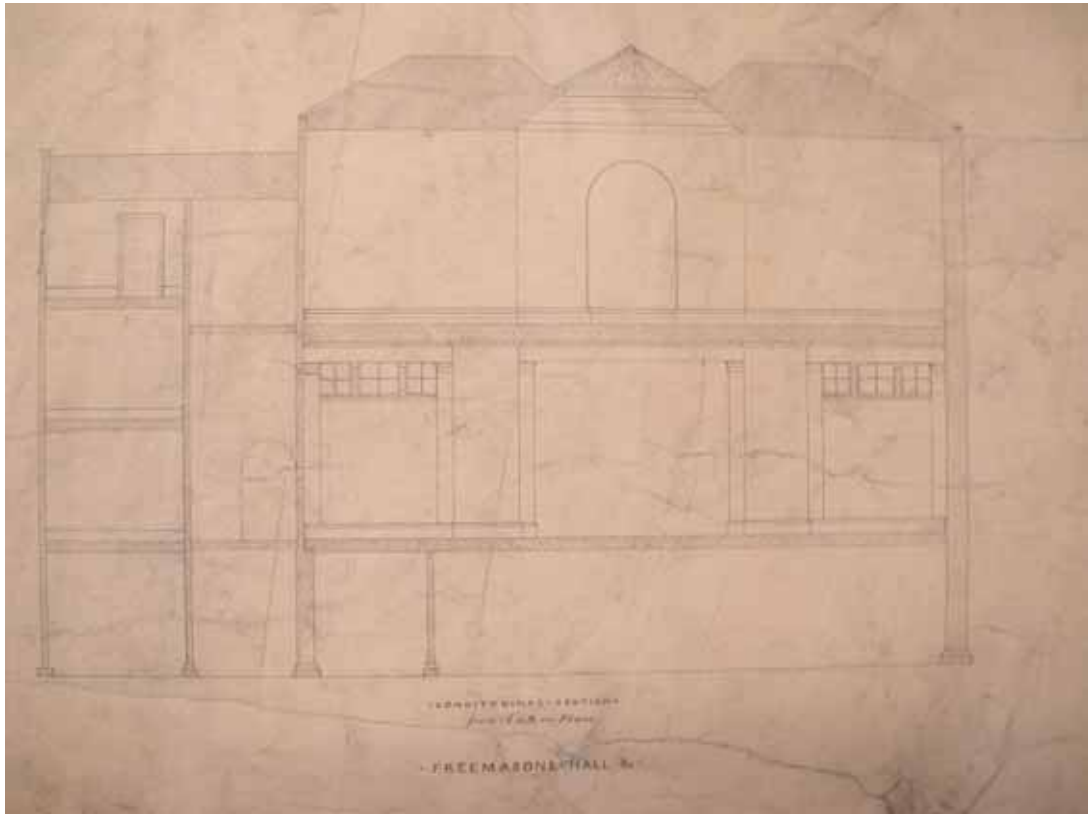
46. Central section of The Corridor prior to refurbishment in 2001, complete with original sculpted figures on balconies. Bath Record Office.



47. Henry Edmund Goodridge, proposed plan for Exhibition Rooms, The Corridor ca.1833, Bath Record Office, BC153/2462/3. Bath Record Office.



48. Henry Edmund Goodridge, proposed plan for Freemasons Hall and Meeting rooms, The Corridor, ca.1833, Bath Record Office, BC153/2462/3. Bath Record Office.



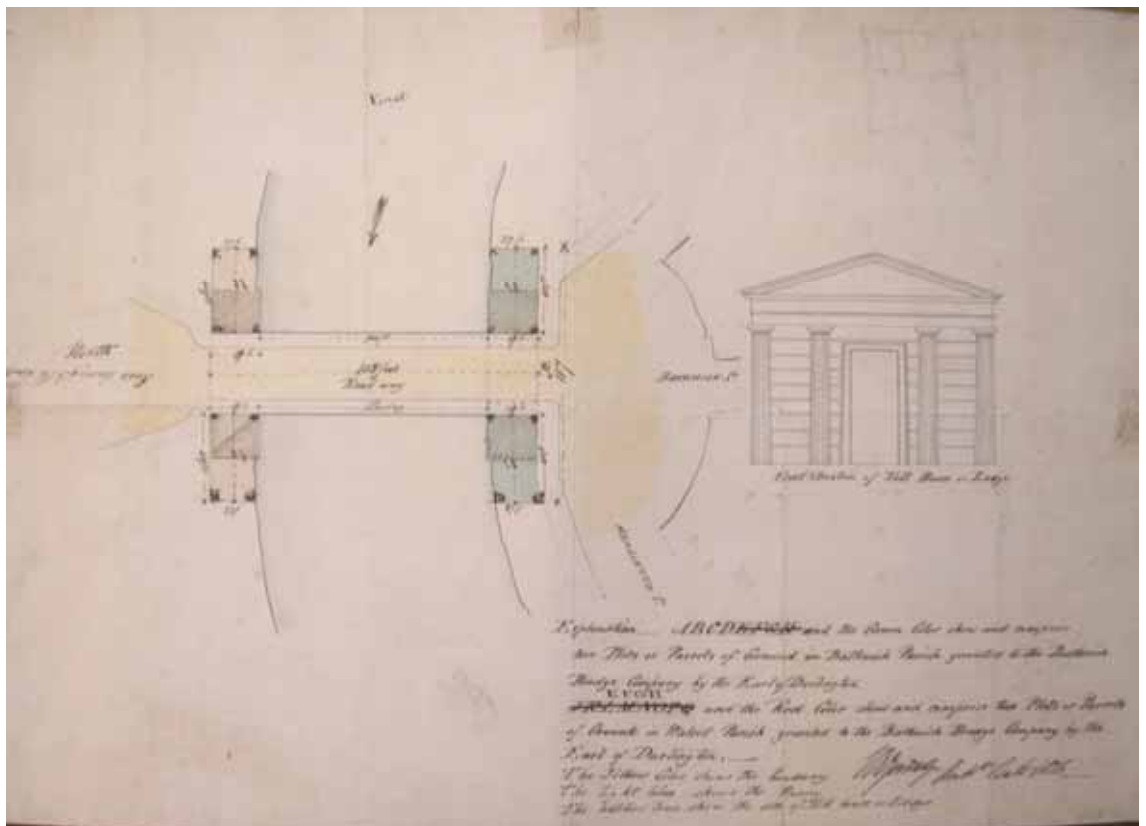
49. Henry Edmund Goodridge, proposed section of Freemasons Hall, The Corridor Rooms, ca.1833, Bath Record Office, BC153/2462/3. Bath Record Office.



50. The Corridor, High Street entrance. The canopy dates from 1927.



51. Cleveland Bridge, Bath, 1826-7, Henry Edmund Goodridge. Bath In Time - Bath Central Library.



52. Henry Edmund Goodridge, Plan of Ground, Bathwick Bridge, June 1826, Bath Record Office, Maps M/1. Bath Record Office.



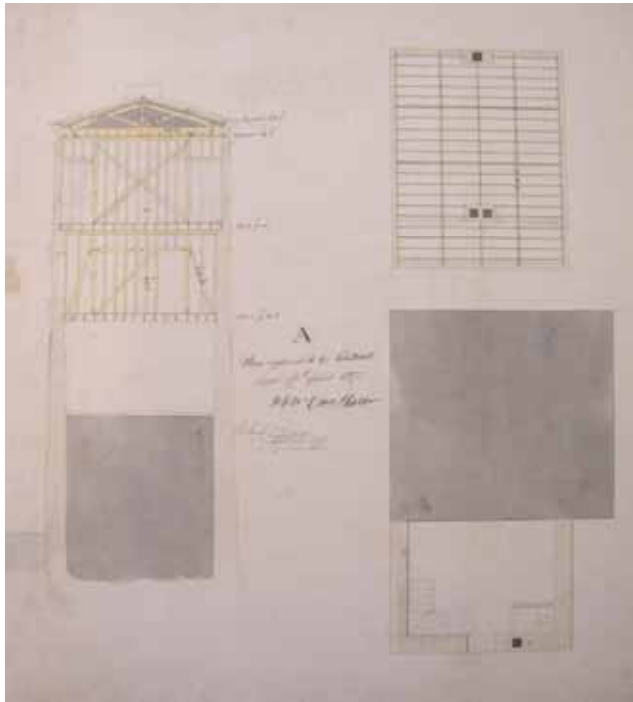
53. Henry Edmund Goodridge, plan of ground for building in Bathwick, 16 June 1827, Bath Record Office, BRO 0055/14/1. Bath Record Office.



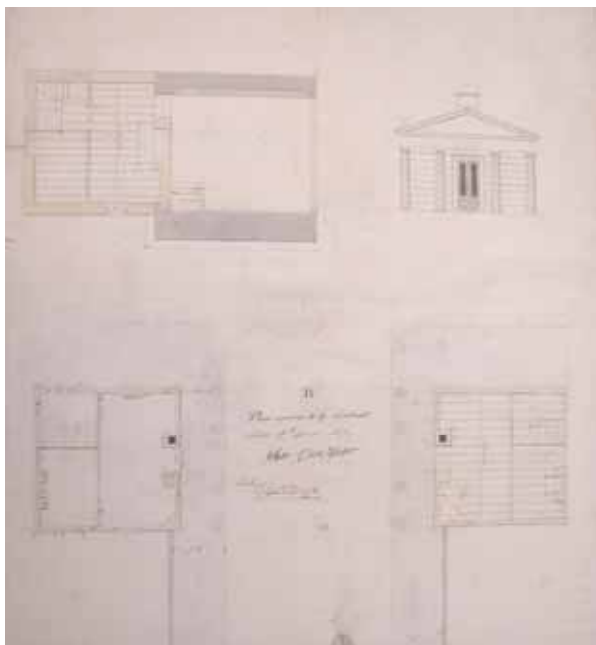
54. Cleveland Place West, Bath, 1827, Henry Edmund Goodridge.



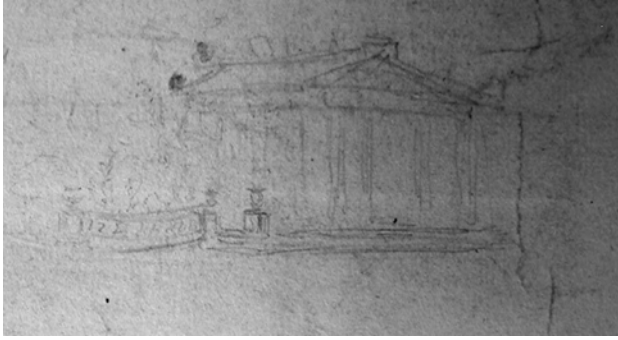
55. Cleveland Dispensary, Bath, 1845, Henry Edmund Goodridge.



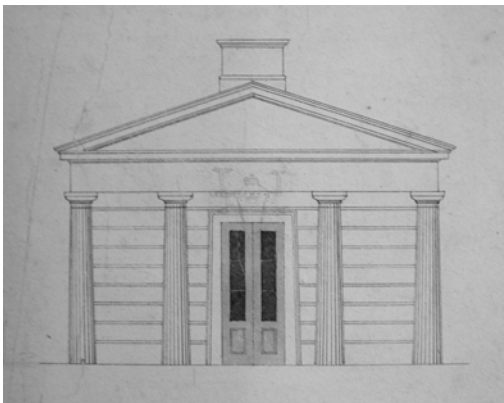
56. Henry Edmund Goodridge, Cleveland Bridge sheet A. Ground plan at Lower Level; Plan of roof timber construction; cross section of toll house, referred to by Contract dated 19th April 1827, Bath Record Office, Maps M/2. Bath Record Office.



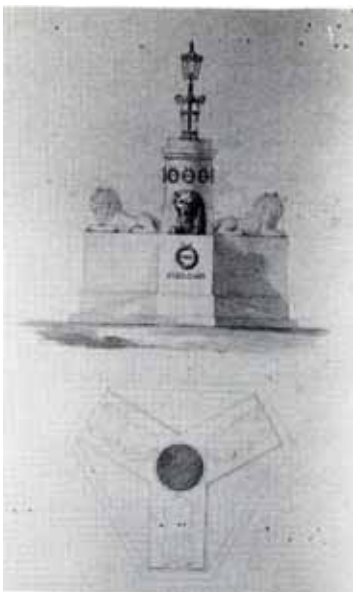
57. Henry Edmund Goodridge, Cleveland Bridge sheet B. Plan and Elevation of Toll House, referred to by Contract 19th April 1827, Bath Record Office, Maps M/3. Bath Record Office.



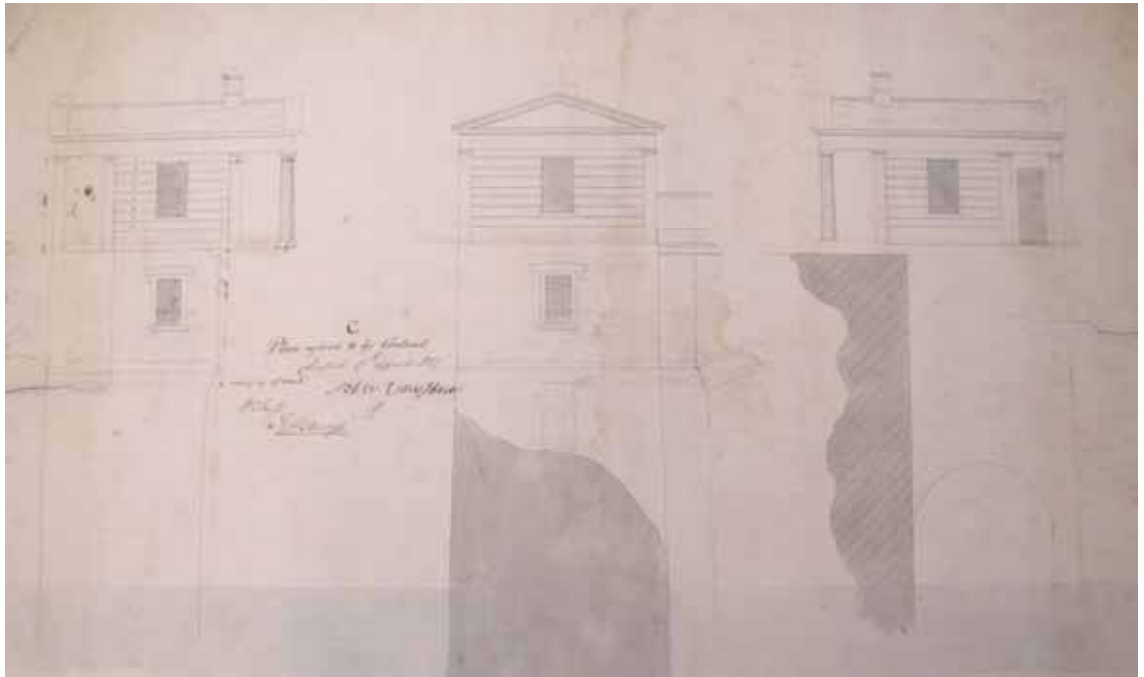
58. Detail, Henry Edmund Goodridge, Cleveland Bridge sheet B. Plan and Elevation of Toll House.



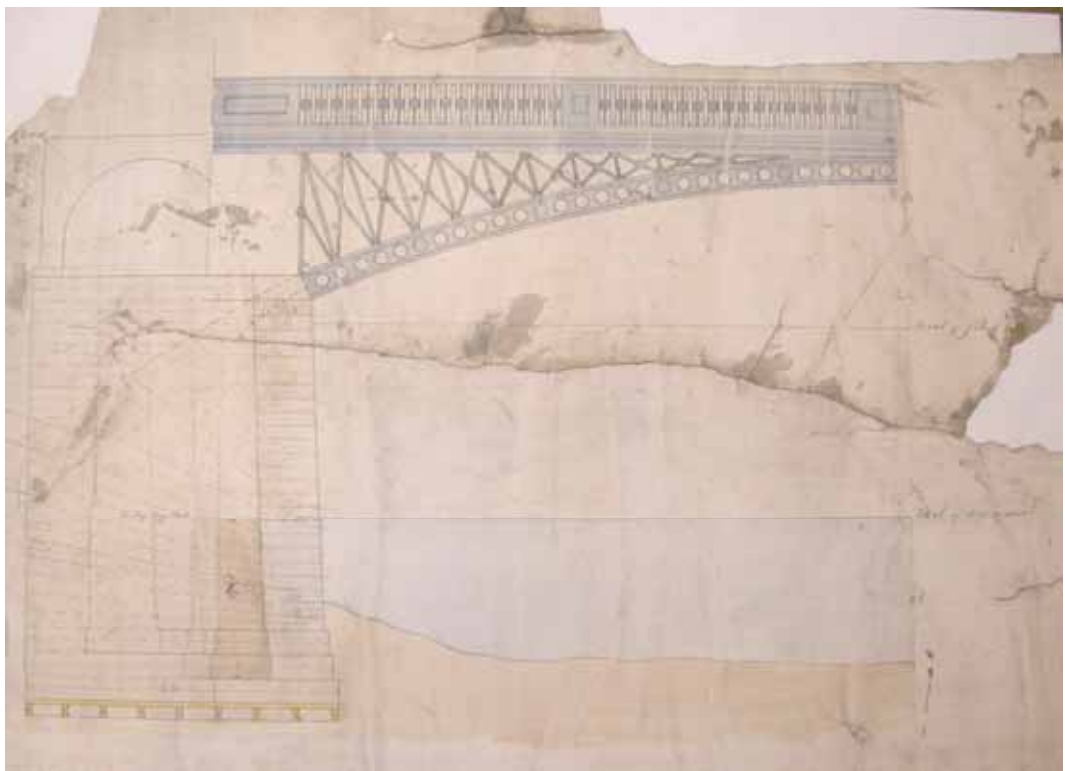
59. Detail, Henry Edmund Goodridge, Cleveland Bridge sheet B. Plan and Elevation of Toll House.



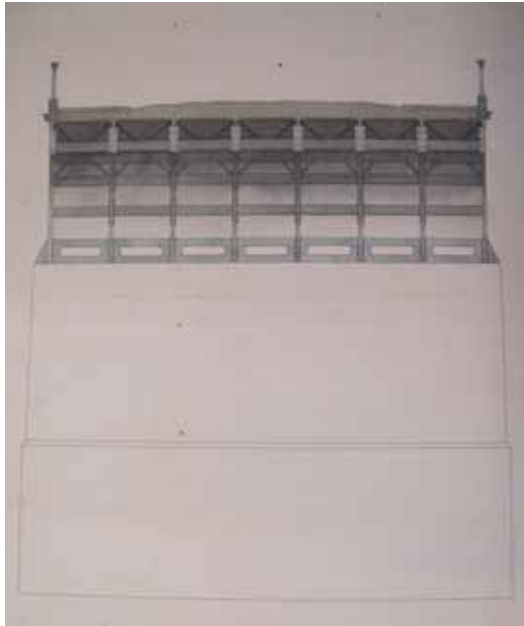
60. Henry Edmund Goodridge, Design for a lamp and base, December 1827. Collection of Lord Barnard, Raby Castle.



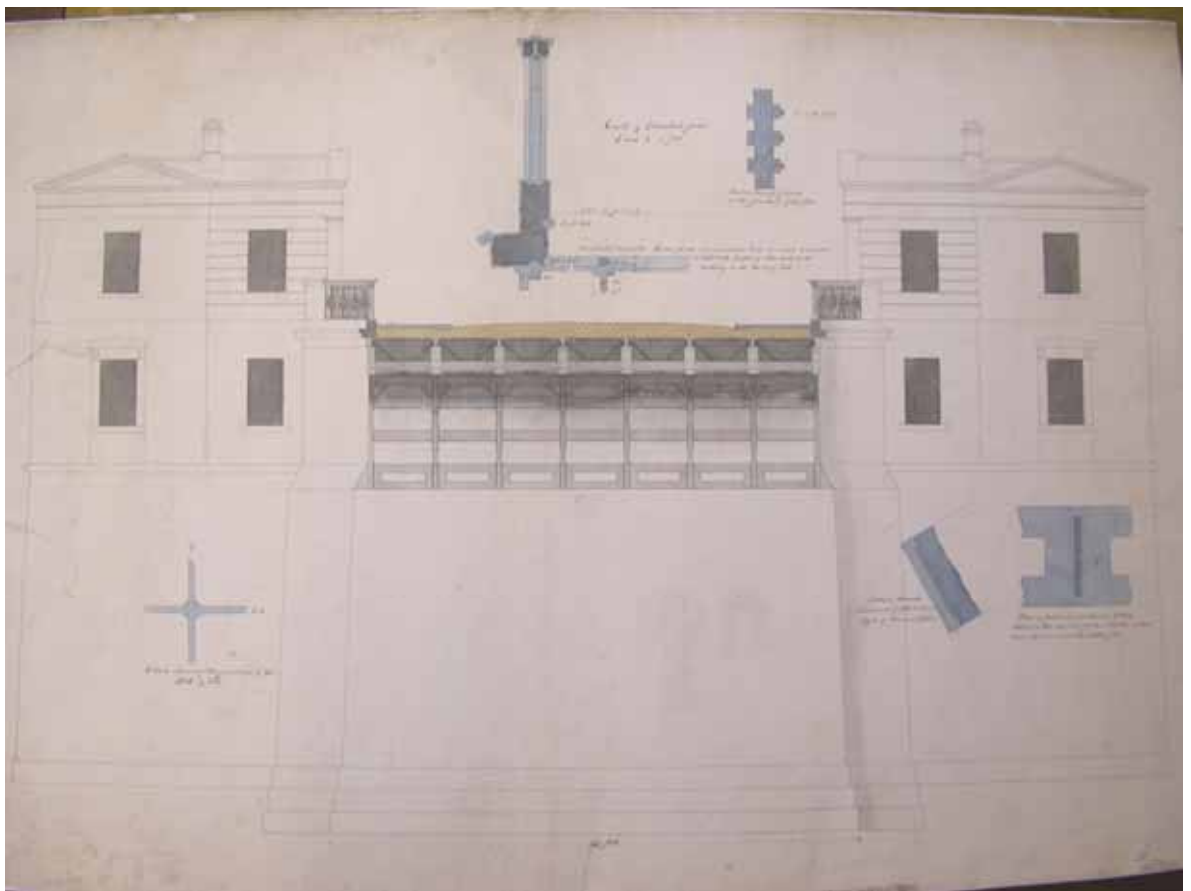
61. Henry Edmund Goodridge, Cleveland Bridge sheet C. Elevations of Toll House, referred to by Contract 19th April 1827, Bath Record Office, Maps M/4. Bath Record Office.



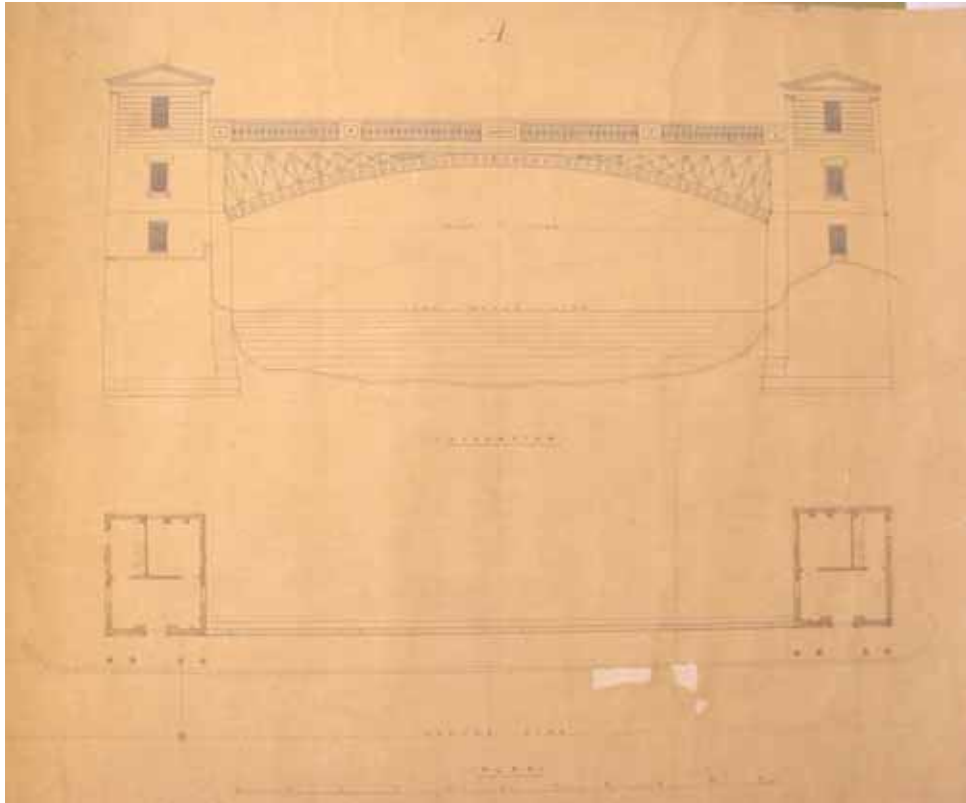
62. Henry Edmund Goodridge, Half Elevation of Bridge Span showing water level, ca.1827, Bath Record Office, Maps M/7. Bath Record Office.



63. Henry Edmund Goodridge, Transverse section of Bridge, ca.1827, Bath Record Office, Maps M/10. Bath Record Office.



64. Henry Edmund Goodridge, Transverse section of Bridge, ca.1827, Bath Record Office, Maps M/8. Bath Record Office.



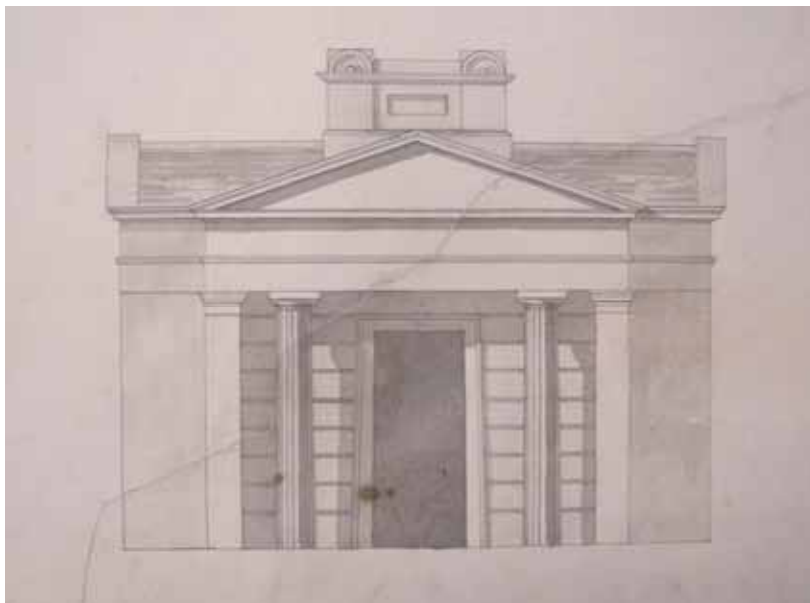
65. Attributed to Henry Edmund Goodridge, Sheet A. Elevation and Plan of Bridge, ca.1827, Bath Record Office, Maps M/12. Bath Record Office.



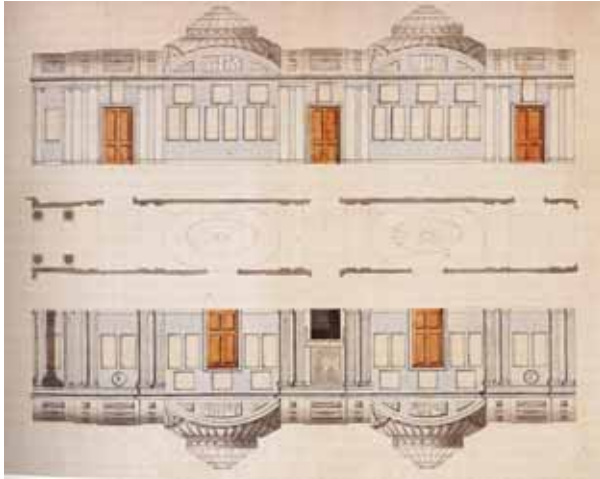
66. View of the Iron Bridge over the River Severn, near Coalbrookdale, T. & W. Walker after T. F. Burney. Courtesy of Ironbridge Gorge Museums Trust.



67. Tollhouse, Cleveland Bridge, Bath, 1827, Henry Edmund Goodridge.



68. Henry Edmund Goodridge, Plan and proposed elevation of Tollhouse, ca.1827, Bath Record Office, Maps M/9. Bath Record Office.



69. Sir John Soane, Design for a Gallery at Fonthill House, Wiltshire, 1787.
 Courtesy of the Trustees of Sir John Soane's Museum.



70. Sir John Soane, Design for the State Bed for Fonthill House, Wiltshire, 1787.
 Courtesy of the Trustees of Sir John Soane's Museum.



71. Fonthill Abbey, Wiltshire, after John Martin, John Rutter, *Delineations of Fonthill and its Abbey*, 1823. Beckford Tower Trust.



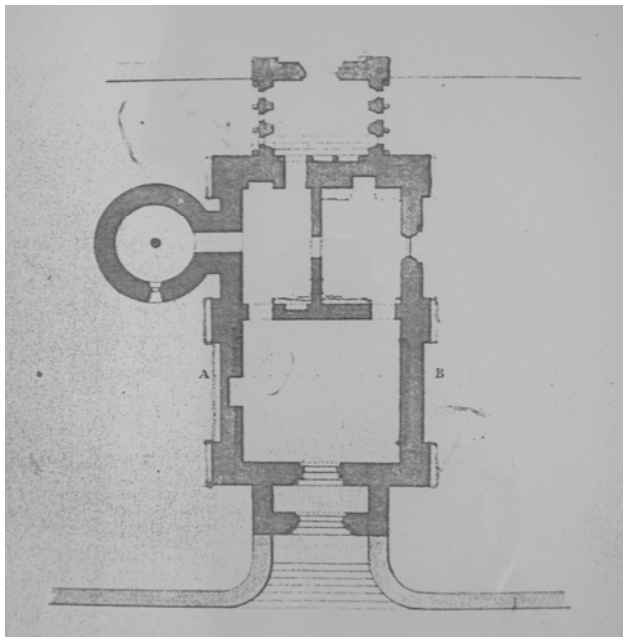
72. Lansdown Tower, Bath, 1827, Henry Edmund Goodridge.



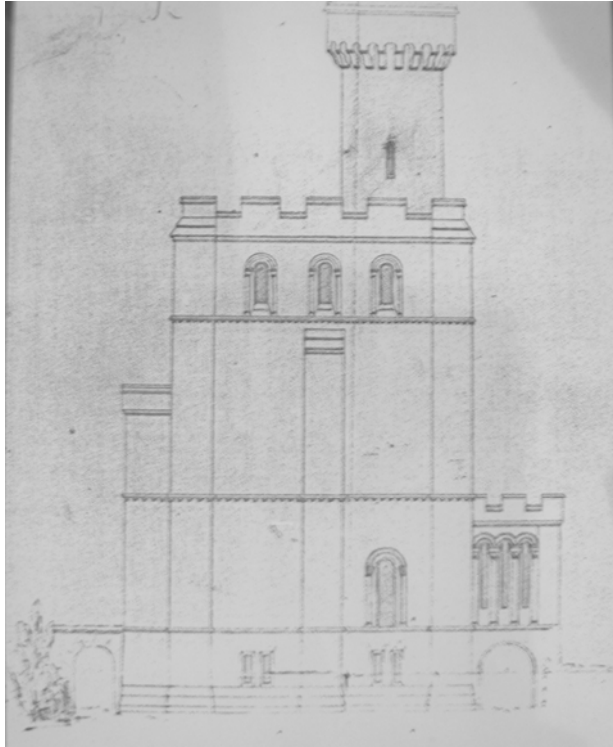
73. William Beckford, Sketch for a Tower, September 1823, Bodleian Library, MS Beckford, c.84, f.123r. Bodleian Library, Oxford.



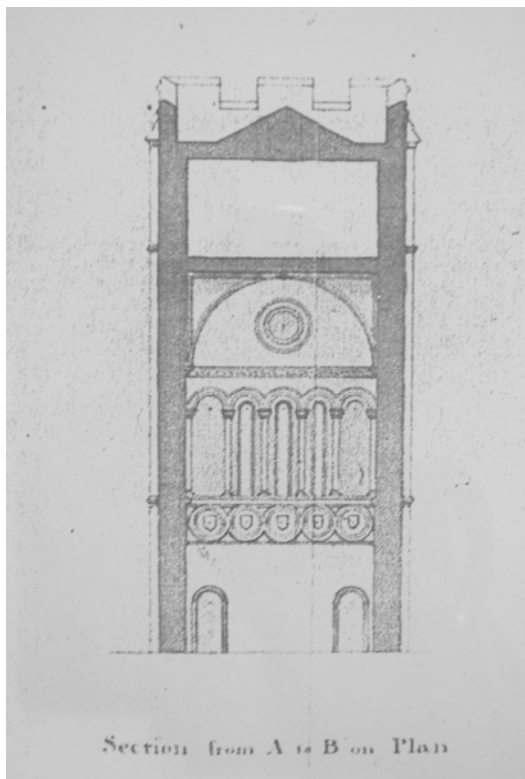
74. Henry Edmund Goodridge, Proposed Entrance Elevation for Lansdown Tower, 1823. Hornby Library, Liverpool.



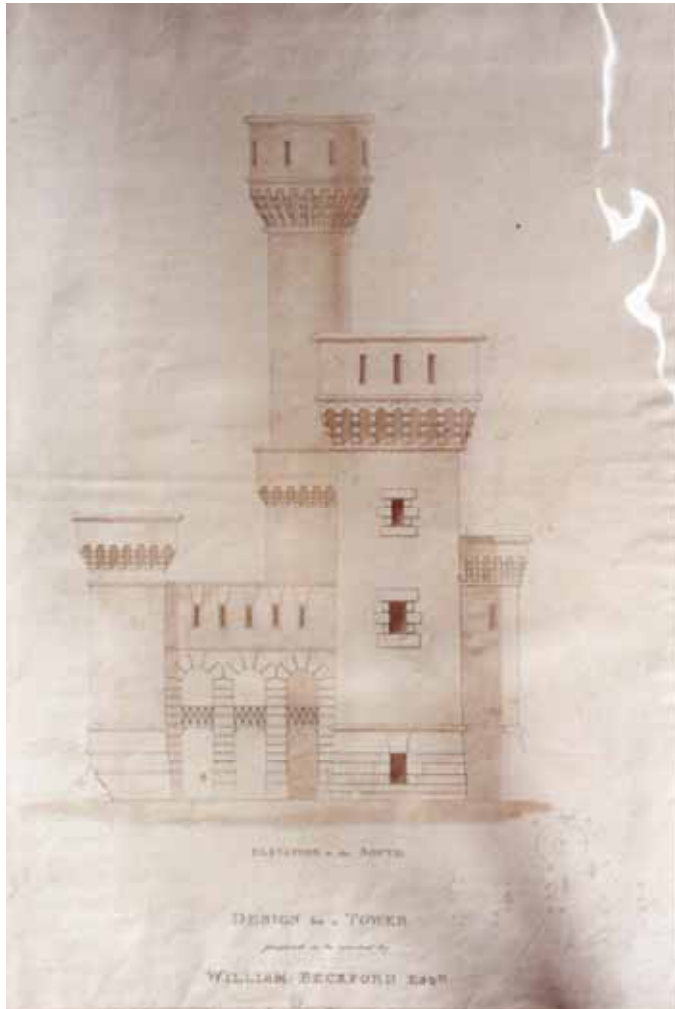
75. Henry Edmund Goodridge, Proposed plan for Lansdown Tower, 1823. Hornby Library, Liverpool.



76. Henry Edmund Goodridge, Proposed South Elevation for Lansdown Tower, 1823. Hornby Library, Liverpool.



77. Henry Edmund Goodridge, Section of Proposed Lansdown Tower, 1823. Hornby Library, Liverpool.



78. Henry Edmund Goodridge, Design for a Tower Proposed to be Erected by William Beckford Esq., ca.1823-6, Bath Central Library, Hunt Collection, vol. IV, p.171. Bath In Time - Bath Central Library.



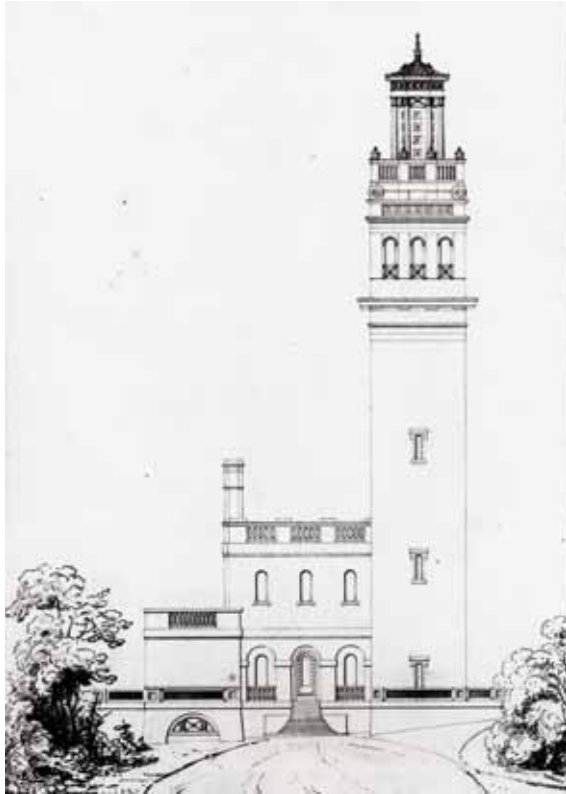
79. The Embattled Gateway, Lansdown, Bath, 1826, Henry Edmund Goodridge.



80. William Beckford, Sketch of Lansdown Tower, November 1826, Bodleian Library, MS Beckford, c.84, f.124r. Bodleian Library, Oxford.



81. Bridge adjoining 20 Lansdown Crescent to 1 The West Wing (now Lansdown Place West), 1824, Henry Edmund Goodridge.



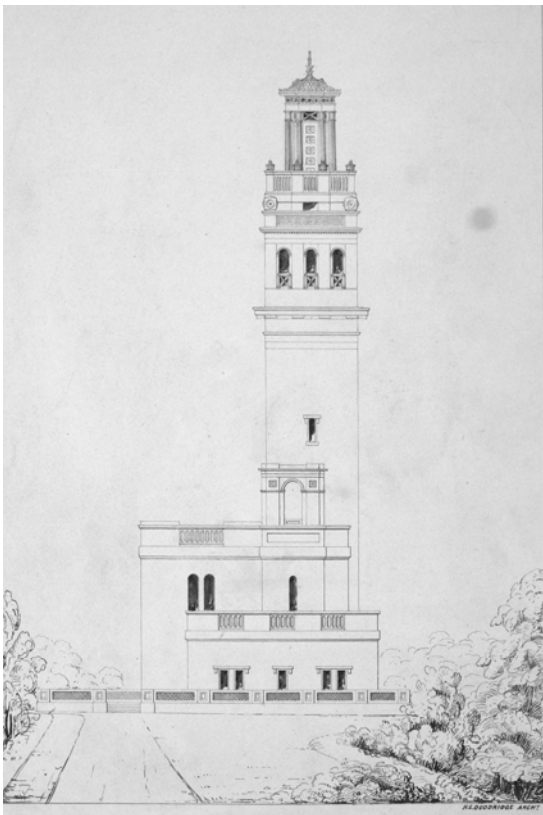
82. Henry Edmund Goodridge, Entrance (North) Elevation, Lansdown Tower, Bath, ca.1827, RIBA SC67/2 (1). RIBA Library Drawings & Archives Collection.



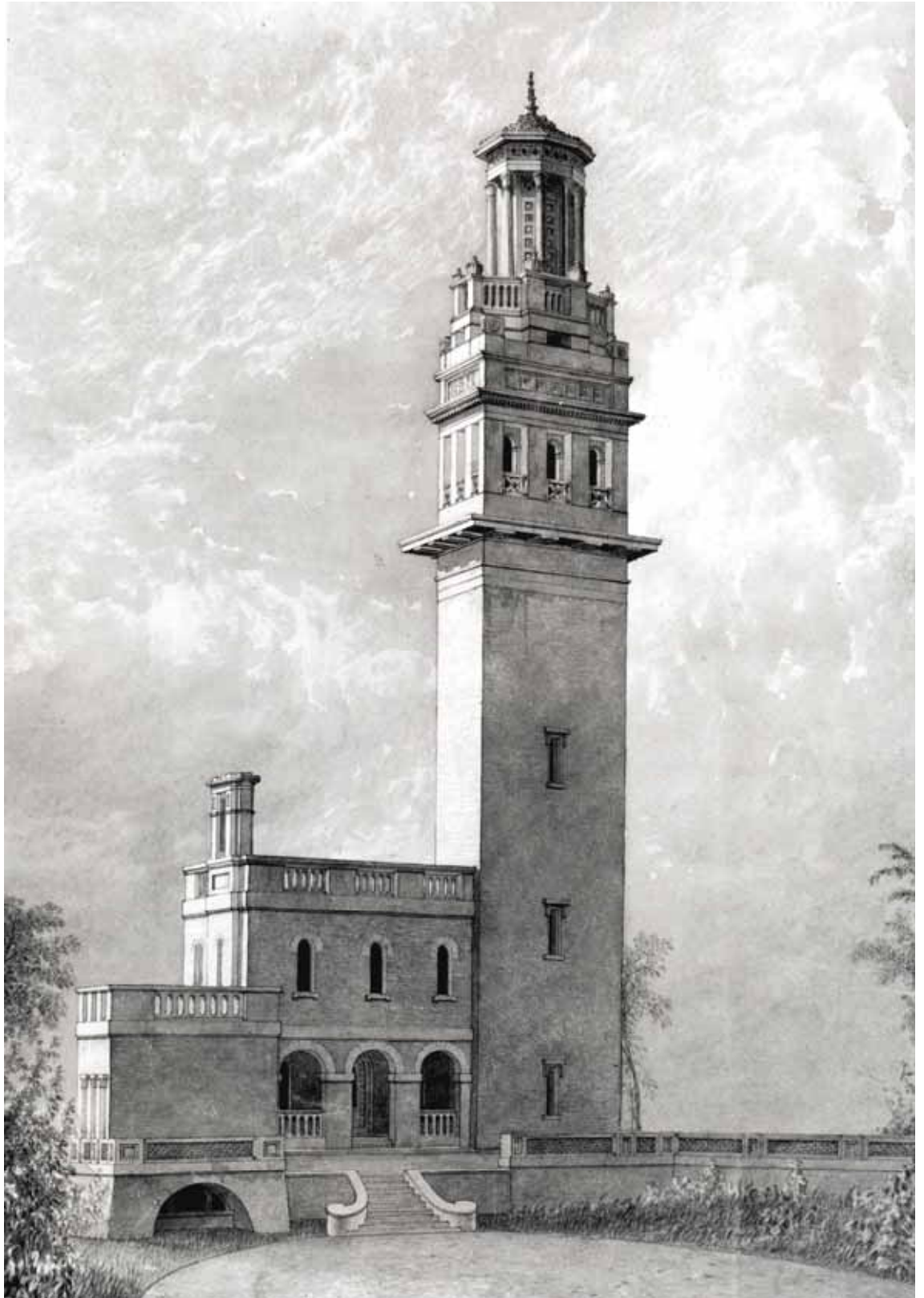
83. Henry Edmund Goodridge, West Elevation, Lansdown Tower, Bath, ca.1827, RIBA SC67/2 (2). RIBA Library Drawings & Archives Collection.



84. Henry Edmund Goodridge, South Elevation, Lansdown Tower, Bath, ca.1827,
Bath Central Library, SE.509. Bath In Time - Bath Central Library.



85. Henry Edmund Goodridge, East Elevation, Lansdown Tower, Bath, ca.1827,
Bath Central Library, SE.510. Bath In Time - Bath Central Library.



86. Henry Edmund Goodridge, Lansdown Tower, Bath, ca.1827, RIBA SC67/2(3).
RIBA Library Drawings & Archives Collection.



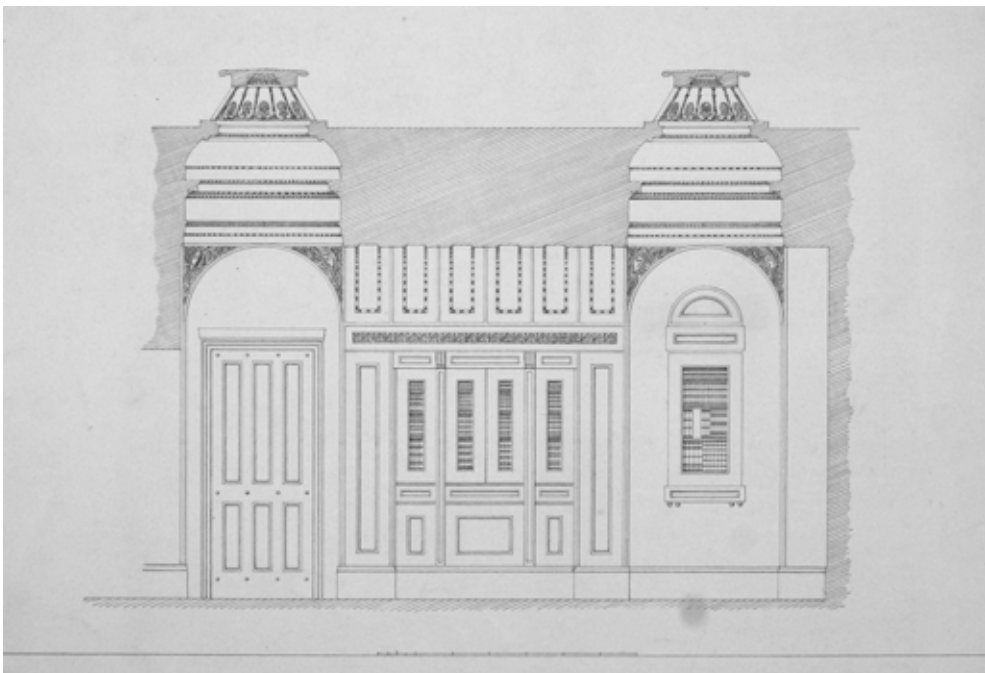
87. Henry Edmund Goodridge, Design for the Vestibule, Lansdown Tower, Bath, ca.1828, Bath Central Library, SE.505. Bath In Time - Bath Central Library.



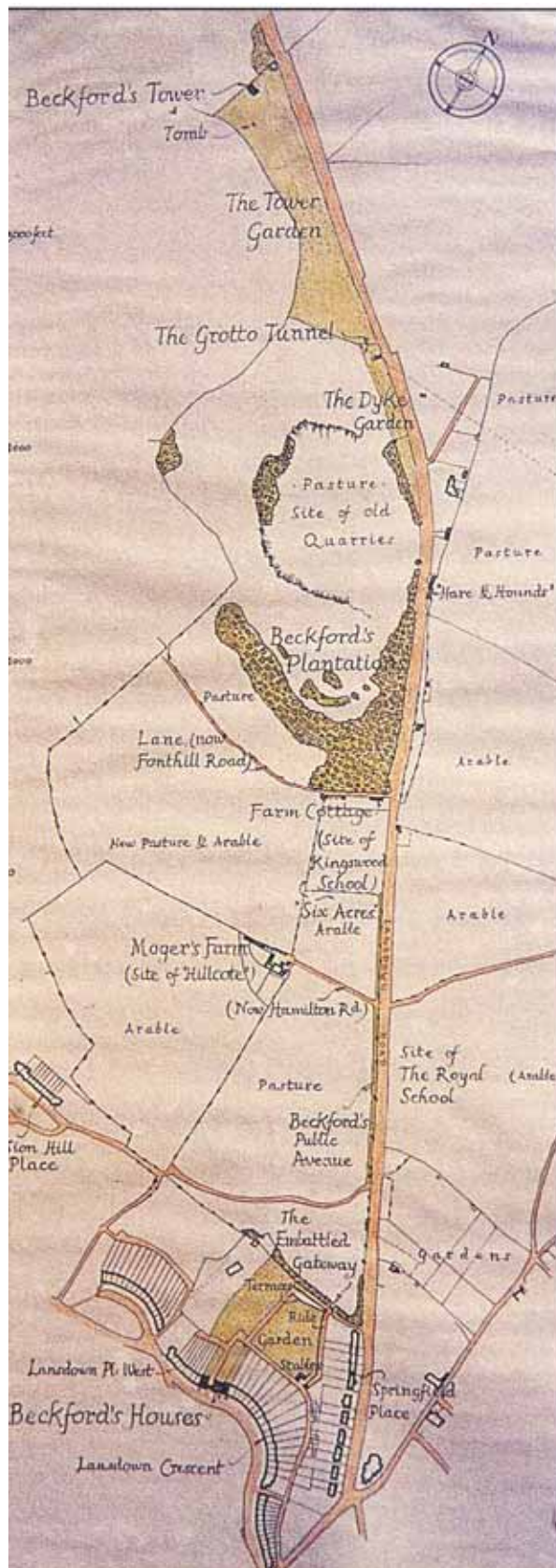
88. Willes Maddox, The Vestibule, from E. English, *Views of Lansdown Tower*, 1844. Beckford Tower Trust.



89. Willes Maddox, The Sanctuary, from E. English, *Views of Lansdown Tower*, 1844. Beckford Tower Trust.



90. Henry Edmund Goodridge, Design for the elevation of The Sanctuary, Lansdown Tower, Bath, ca.1828, Bath Central Library, SE.507. Bath In Time - Bath Central Library.



91. Plan of Beckford's Garden at Lansdown, Hugh Crallen 1966. Beckford Tower Trust.



92. Willes Maddox, The Embattled Gateway in Garden, E. English, *Views of Lansdown Tower*, 1844. Beckford Tower Trust.



93. Willes Maddox, The Italianate Cottage in Garden, E. English, *Views of Lansdown Tower*, 1844. Beckford Tower Trust.



94. Willes Maddox, The Grotto in Garden, E. English, *Views of Lansdown Tower*, 1844. Beckford Tower Trust.



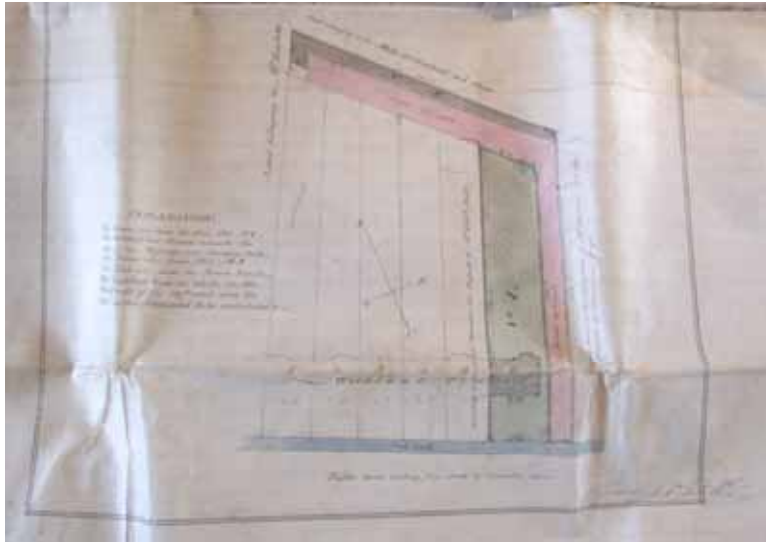
95. Willes Maddox, The Exterior of the Tower, E. English, *Views of Lansdown Tower*, 1844. Beckford Tower Trust.



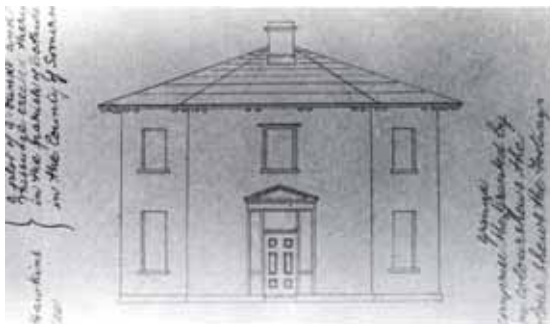
96. Woodland Place, Bathwick Hill, Bath, 1825, Henry Edmund Goodridge.



97. Woodland Place, Bathwick Hill, Bath, rear elevation of No.6, showing ironwork on balustrade and Garden that retains much of its original layout as seen on the 1886 OS Map of Bath.



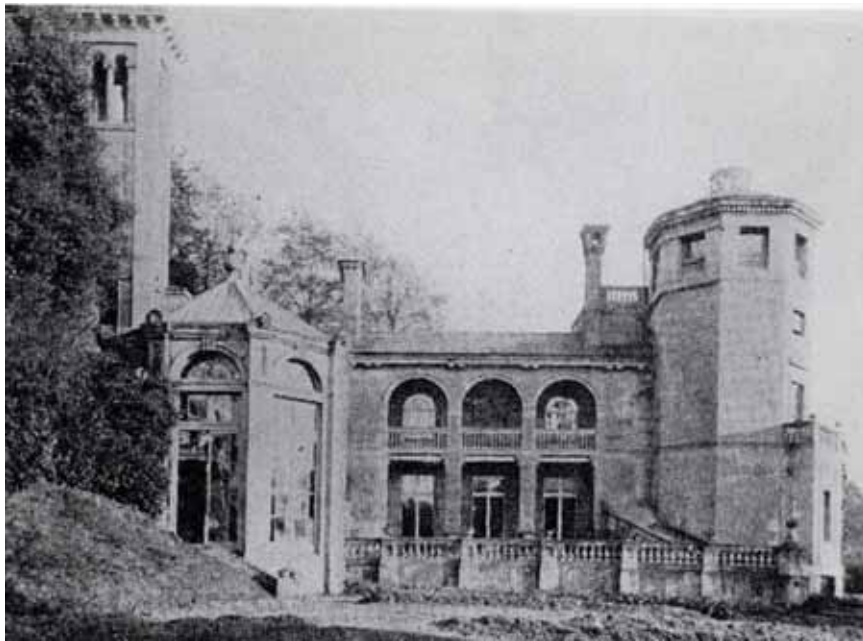
98. Henry Edmund Goodridge, Plan of Woodland Place attached to Appointment and Release of No.6 Woodland Place, 8 January 1836. The plan clearly shows how the six houses were divided into three pairs. Private Collection.



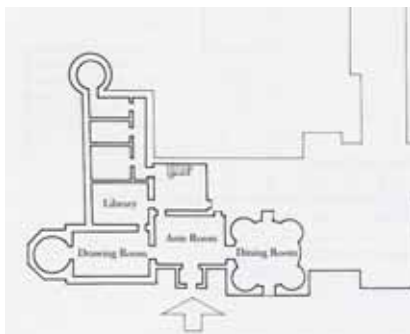
99. John Pinch, Design for No.9 Bathwick Hill, Spa Villa, 1820. Collection of Lord Barnard, Raby Castle.



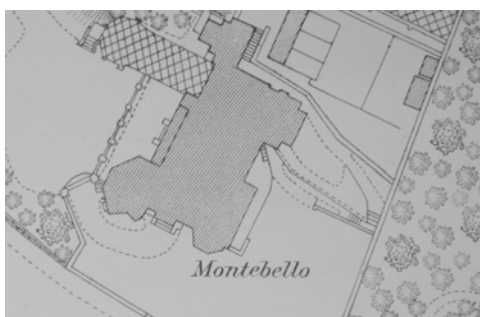
100. John Britton, View of Bath from Bathwick Hill, 1829. Bath In Time - Bath Central Library.



101. Montebello, Bathwick Hill, David Watkin, *Thomas Hope 1769-1831, and the Neo-Classical Ideal*, 1986, pl.48.



102. Andrew Ballantyne, Plan of original arrangement of Downton Castle, taken from Andrew Ballantyne, *Architecture, Landscape and Liberty*, Richard Payne Knight and the Picturesque, p.266.



103. Plan of Montebello as see on 1886 OS Map of Bath. Bath Record Office.



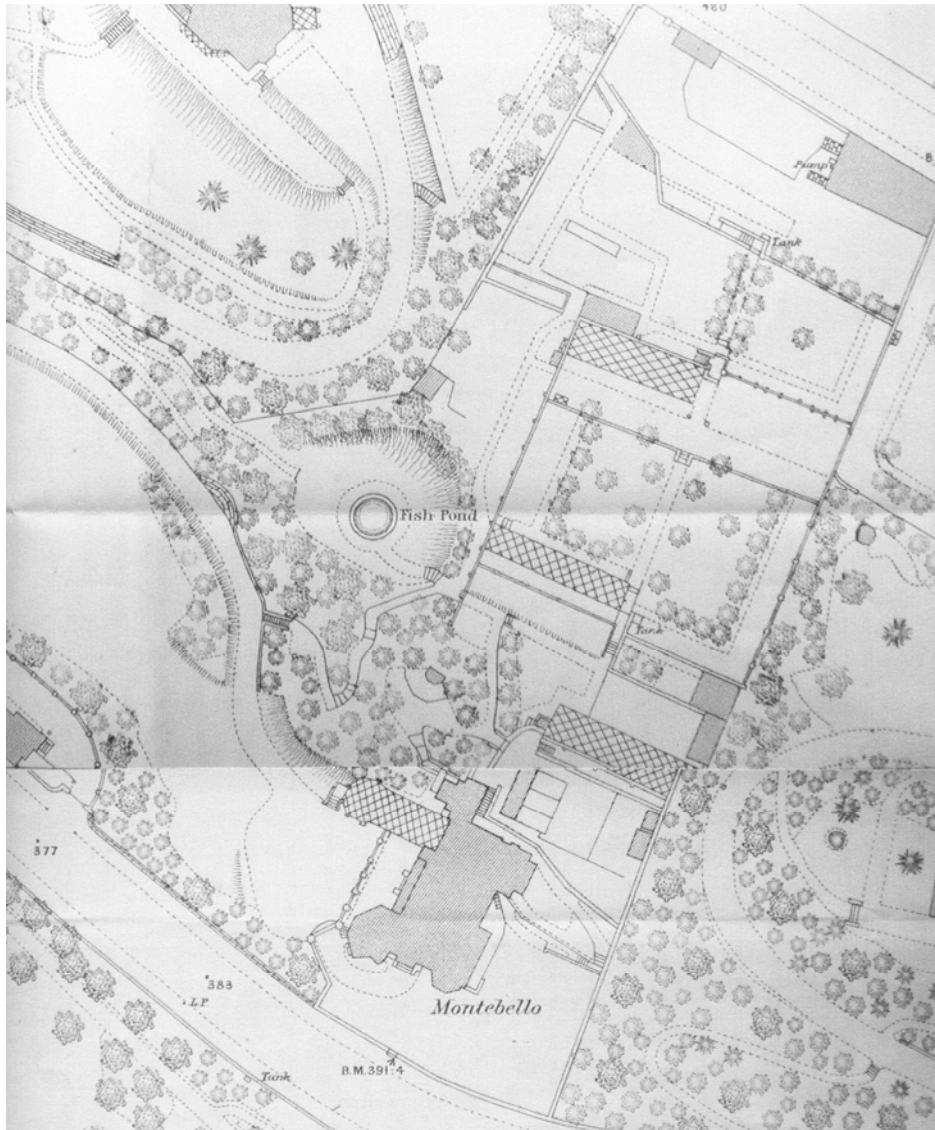
104. William Henry Bartlett, Entrance court looking towards Tower, watercolour 1818-19, from John Britton, *Illustrations of the Deepdene, Seat of T. Hope Esqre*, 1825-26, pl.45. Lambeth Archives Department, Minet Library, London.



105. William Henry Bartlett, Theatre of Arts, Conservatories, and Gothic Wing, watercolour 1818-19, from John Britton, *Illustrations of the Deepdene, Seat of T. Hope Esqre*, 1825-26, pl.45. Lambeth Archives Department, Minet Library, London.



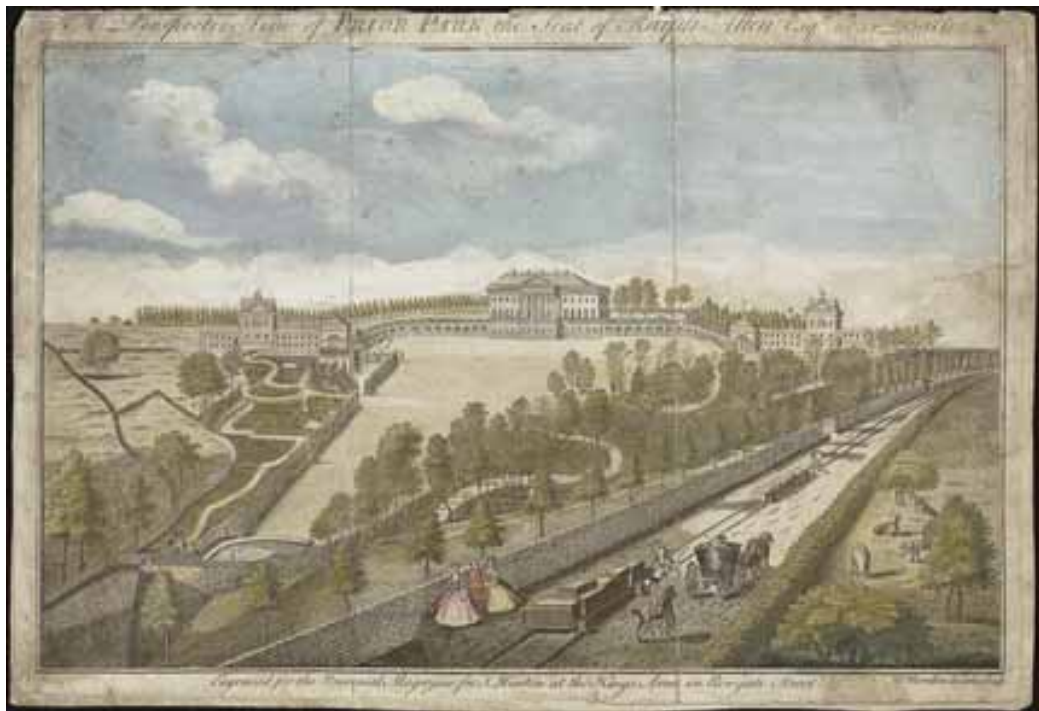
106. William Henry Bartlett, Lansdown Tower from the North West, 1829. Private Collection.



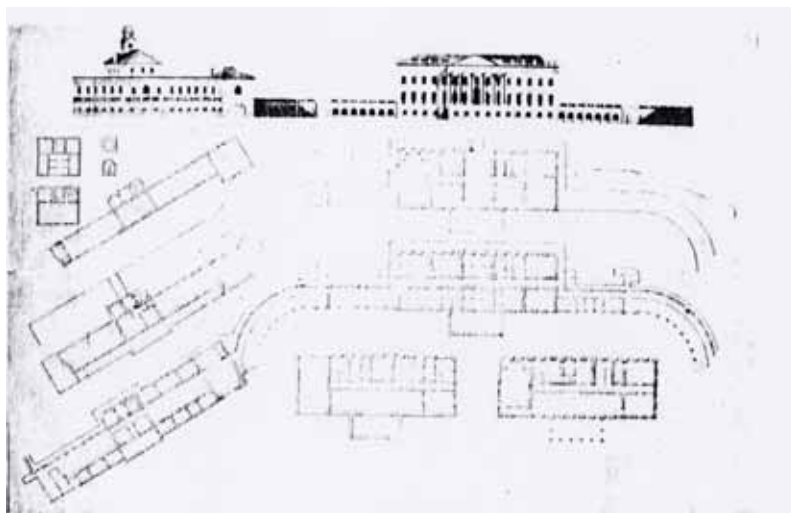
107. Montebello, Bathwick Hill, house and gardens as seen on the 1886 OS Map of Bath. Bath Record Office.



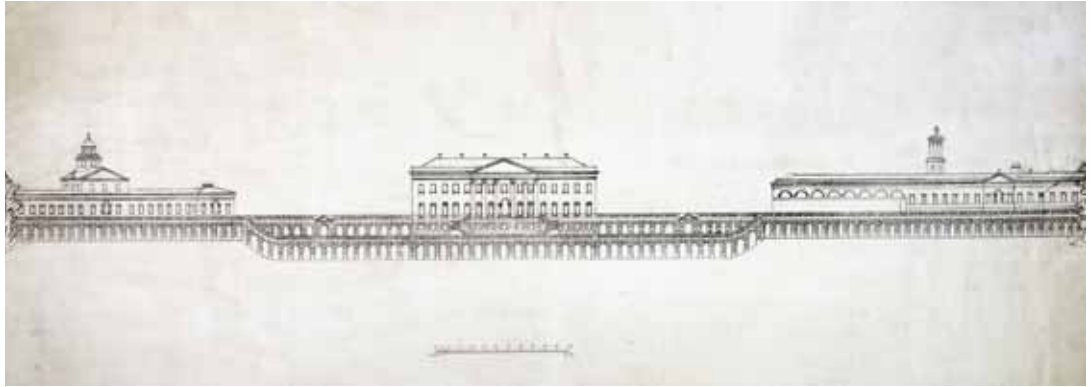
108. Detail of Balustrade at Montebello.



109. Anthony Walker, Prior Park, The Seat of Ralph Allen Esqr near Bath, 1752.
Bath Preservation Trust.



110. Henry Edmund Goodridge, Elevation and Plans for Prior Park, Bath, ca.1833.
The location of the original drawing is unknown but it was reproduced in
Sotheby's Sale of British and Continental Architectural Drawings 1750-1950,
17 May 1984, lot 26. RIBA Library Drawings & Archives Collection.



111. North front of Prior Park with proposed alterations, engraving, Bath Central Library, Hunt Collection, Vol. III, p.44. Courtesy of Bath in Time - Bath Central Library.



112. Prior Park College, Bath following enlargement by Henry Edmund Goodridge 1833-4. Private Collection.



113. North Front, Prior Park, Bath.



114. Henry Edmund Goodridge, The Catholic Church of the Twelve Apostles, Clifton, Bristol, 1830-36. Clifton Diocesan Archives.



115. Park Mansions, Meridian Place, Clifton, Bristol, ca. 1831-34, Henry Edmund Goodridge.



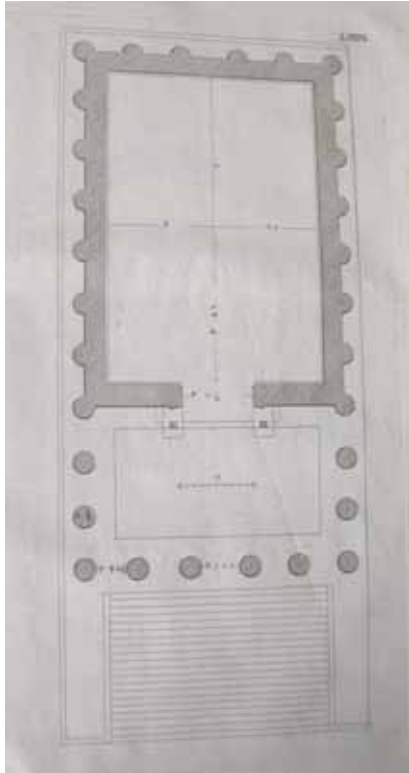
116.Rear of Park Mansions, Meridian Place as seen from Church of Twelve Apostles.



117.Porch on end of Meridian Place, Clifton, Bristol.



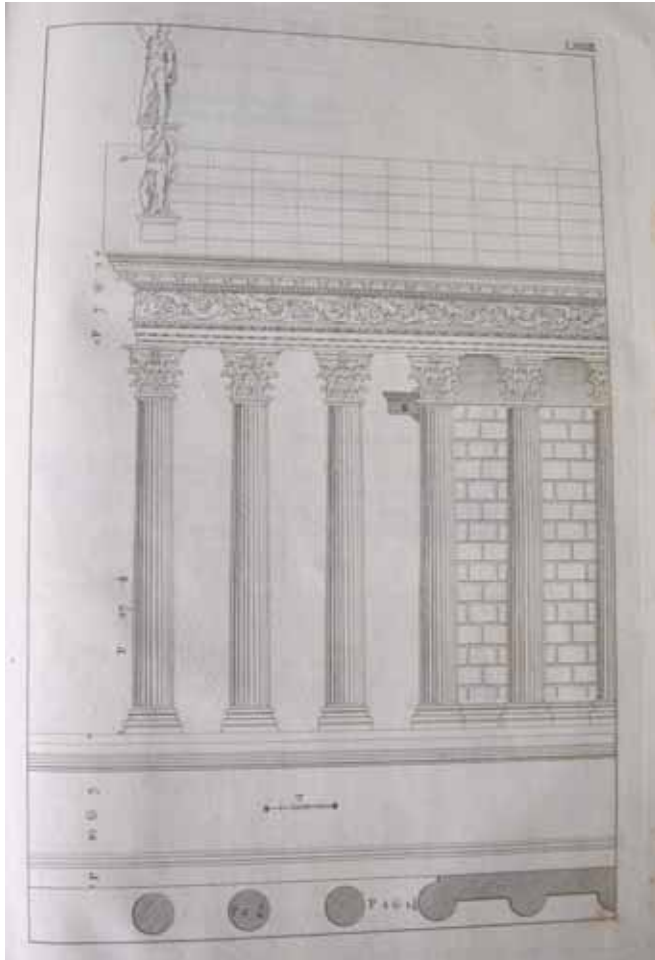
118.Bruton Place, Park Place, Clifton, Bristol.



119. Isaac Ware after Andrea Palladio, Maison Carrée at Nîmes, in plan, *The Four Books of Andrea Palladio's Architecture*, London, 1738. Bath Preservation Trust.



120. Isaac Ware after Andrea Palladio, Maison Carrée at Nîmes, elevation and part plan, *The Four Books of Andrea Palladio's Architecture*, London, 1738. Bath Preservation Trust.



121. Isaac Ware after Andrea Palladio, Maison Carrée at Nîmes, side elevation and part plan of portico, *The Four Books of Andrea Palladio's Architecture*, London, 1738. Bath Preservation Trust.



122. Birmingham Town Hall, 1832-61, J. A. Hanson, F. Welch and John Foster. National Monuments Record.



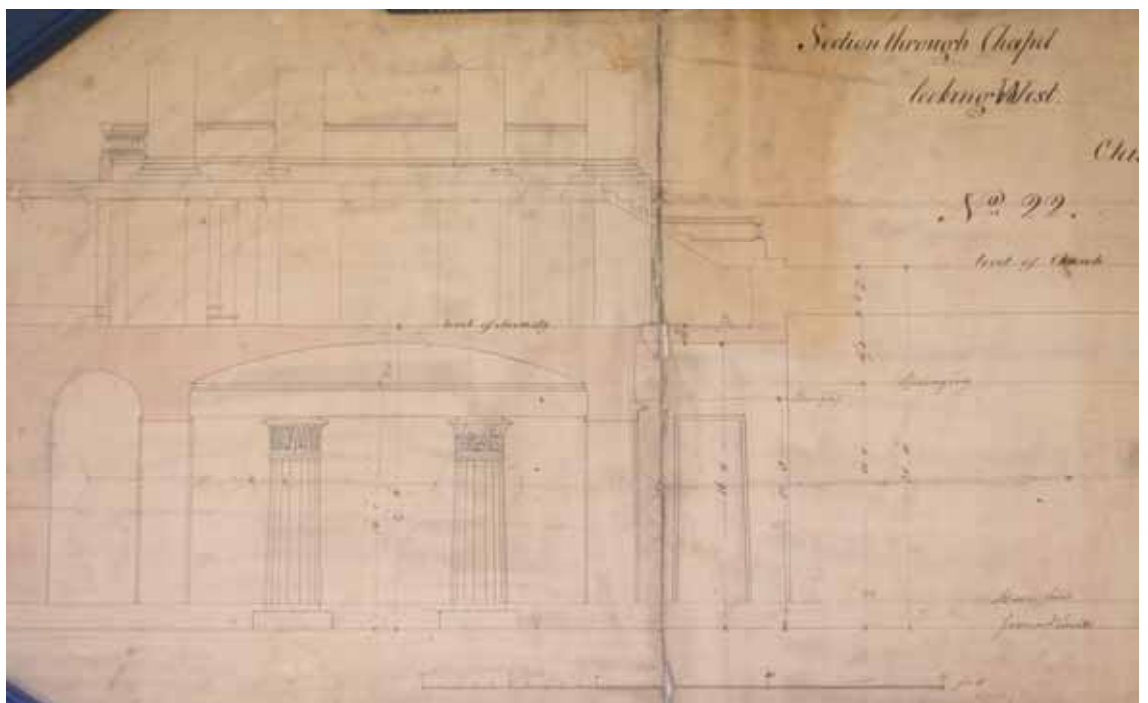
123. Remains of Church of Twelve Apostles (now known as Clifton Pro-Cathedral),
Bristol, from southwest, 1834-35 Henry Edmund Goodridge.



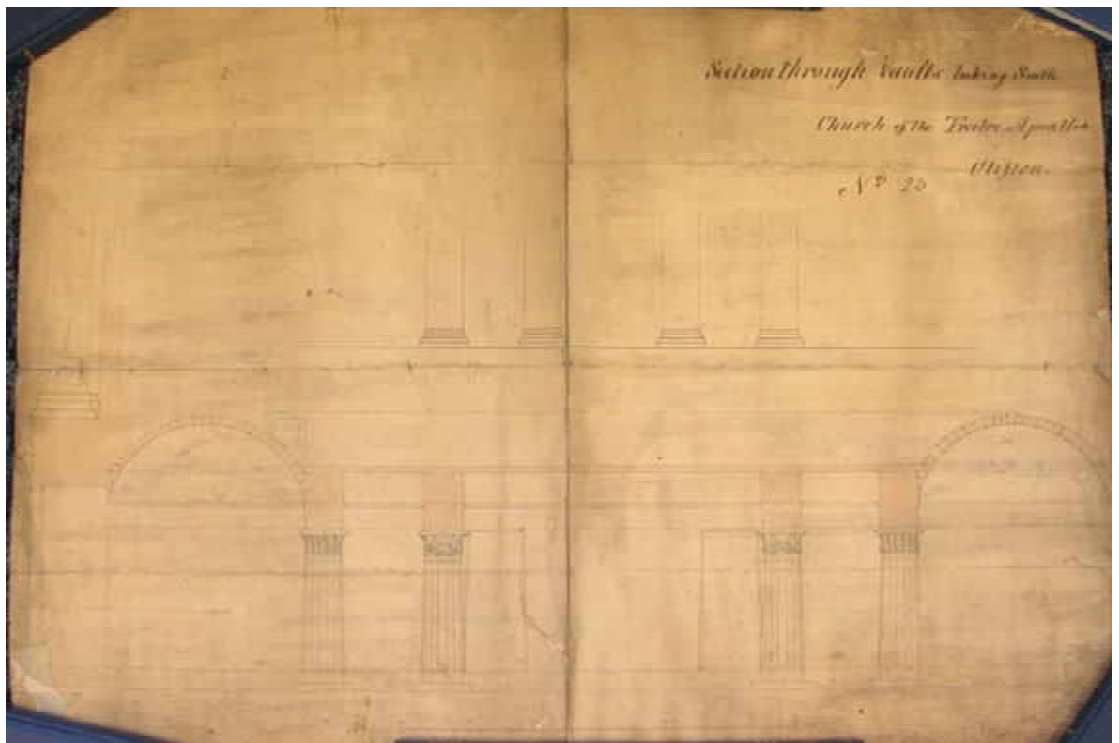
124. North Elevation of Church of Twelve Apostles



125. Crypt entrance, Church of Twelve Apostles.



126. Henry Edmund Goodridge, Church of the Twelve Apostles, No. 22, Section through chapel looking west, 1833-35. Clifton Diocesan Archives.



127. Henry Edmund Goodridge, Church of the Twelve Apostles, No. 23, Section through vaults looking south, ca. 1833-35. Clifton Diocesan Archives.



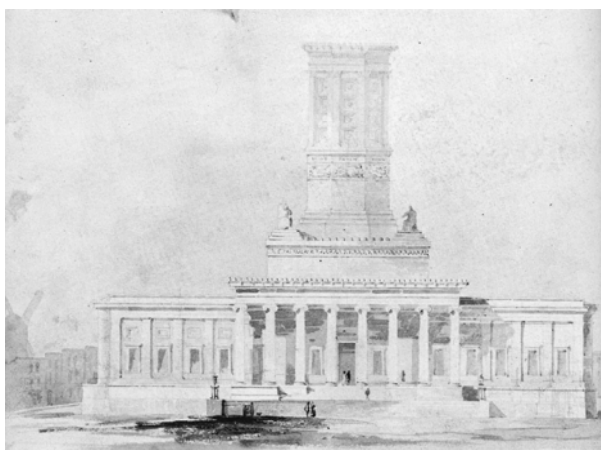
128. East end of Church of the Twelve Apostles, Charles Hansom, 1846-50.



129. View of Church of Twelve Apostles showing reinforced concrete walling beam constructed in 2006.



130. The Lodge, Dinder House, Somerset, 1834, Henry Edmund Goodridge.



131. Harvey Lonsdale Elmes, Design for Assize Courts, Liverpool, 1839-40, RIBA Drawings Collection PB 325/3/(1). RIBA Library Drawings & Archives Collection.



132. Henry Edmund Goodridge, Proposed enlargements and new Chapel for Prior Park, Bath, 1834, Paul Mellon Centre of British Art, Yale University, B1975.2.763.



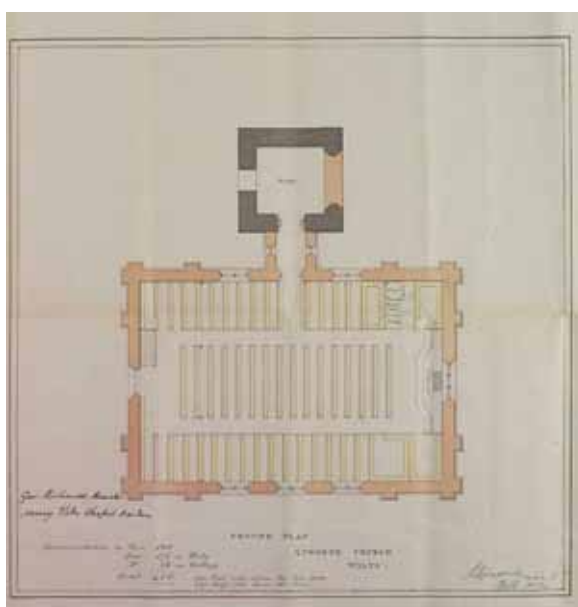
133. William Wilkins, London University, Later University College, London, from T. Shepherd and J. Elmes, *Metropolitan Improvements or London in the Nineteenth Century*, 1827-8. Bristol University Library Special Collections.



134. George Phillips Manners, Designs for Proposed Queen's Auxiliary College, Bath, Bath Central Library, Chapman Collection, vol.2, p.87. Bath in Time - Bath Central Library.



135. St Michael's, Atworth, Wiltshire, 1832, Henry Edmund Goodridge.



136. Henry Edmund Goodridge, Plan of St Michael's Atworth, 1832, ICBS 01257, f.18. Lambeth Palace Library.



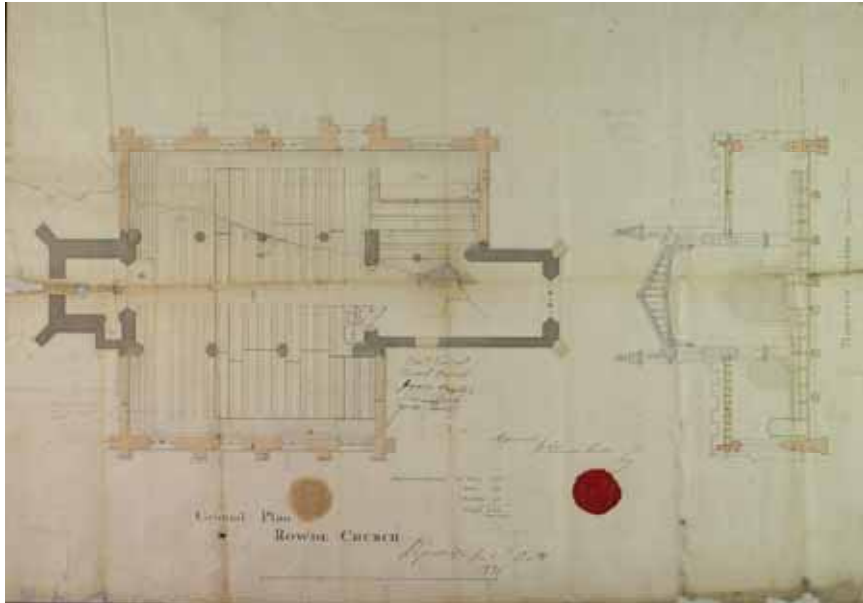
137. St Michael's Atworth, detail of south elevation.



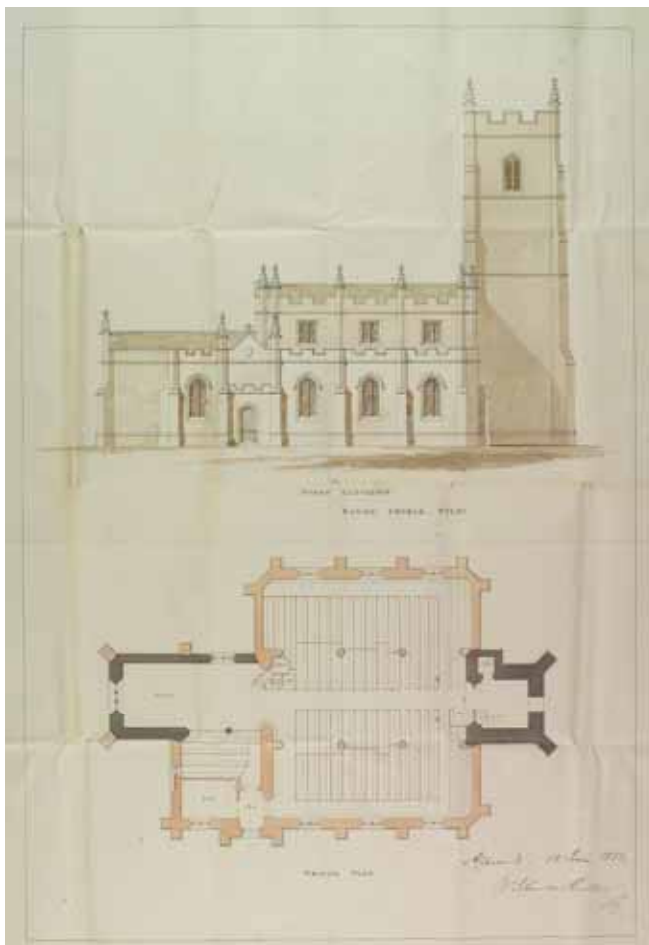
138. St Matthew, Rowde, Wiltshire, 1831-3, Henry Edmund Goodridge.



139. Henry Edmund Goodridge, Proposed north Elevation of St Matthew Rowde, Wiltshire, 1831, Wiltshire and Swindon History Centre, PR/Rowde: St Mary & St Matthew/1562/11. Wiltshire and Swindon History Centre.



140. Henry Edmund Goodridge, Proposed Plan and Section of St Matthew Rowde, Wiltshire, 1831, ICBS 01362, f.6. Lambeth Palace Library.



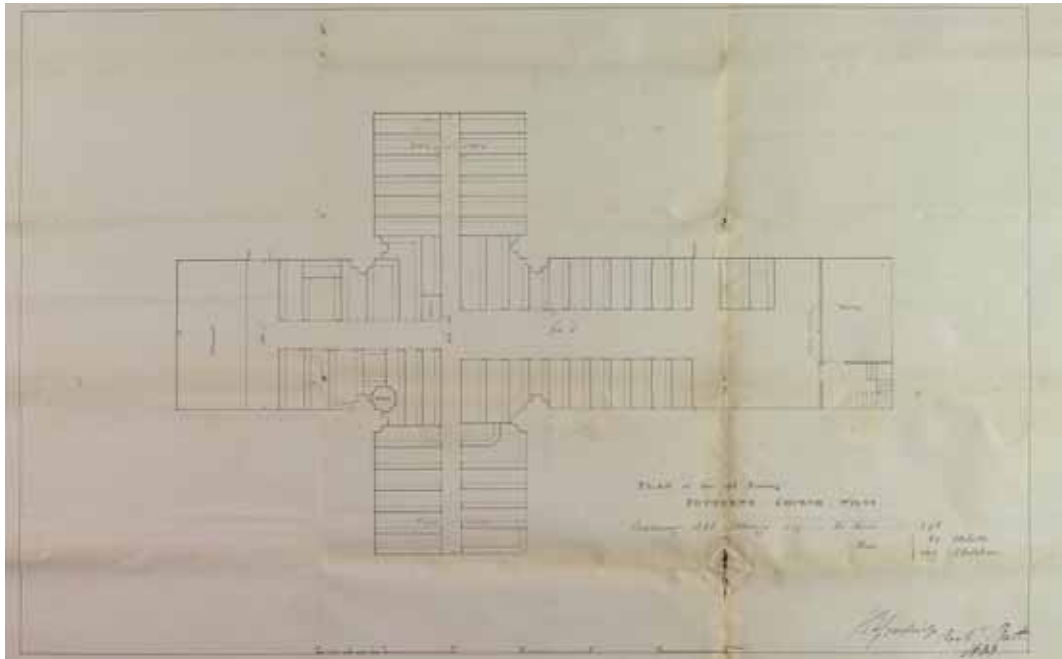
141. Henry Edmund Goodridge, Approved Plan and North Elevation of St Matthew Rowde, Wiltshire, 1832, ICBS 01362, f.13. Lambeth Palace Library.



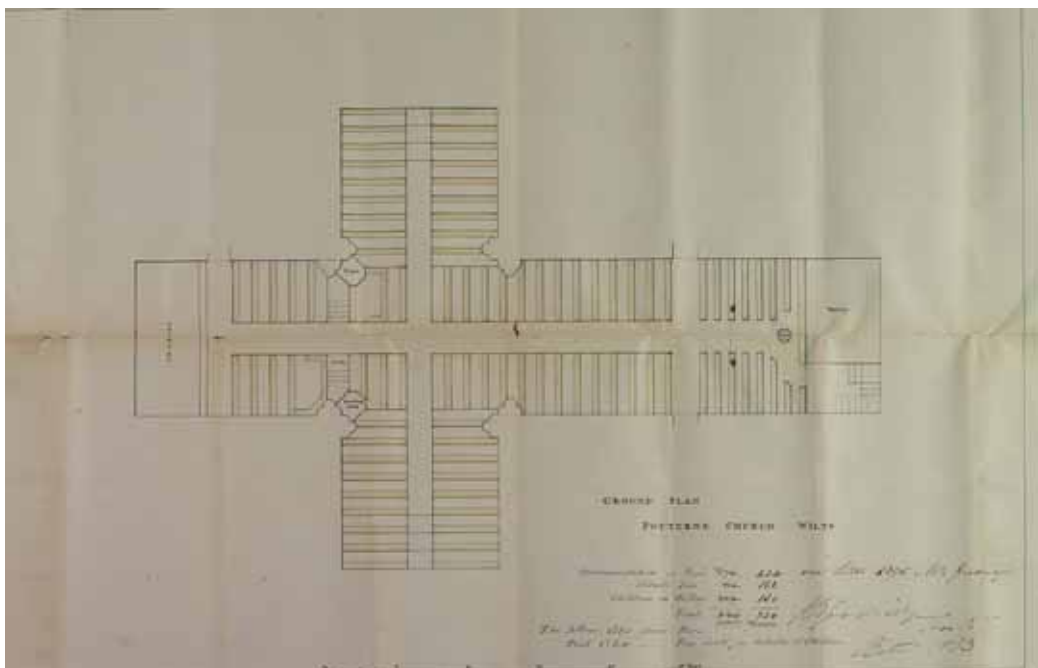
142. St Mary's, Steeple Ashton, Wiltshire, ca.1501-40.



143. St Mary the Virgin, Potterne, Wiltshire, from the late thirteenth century onwards.



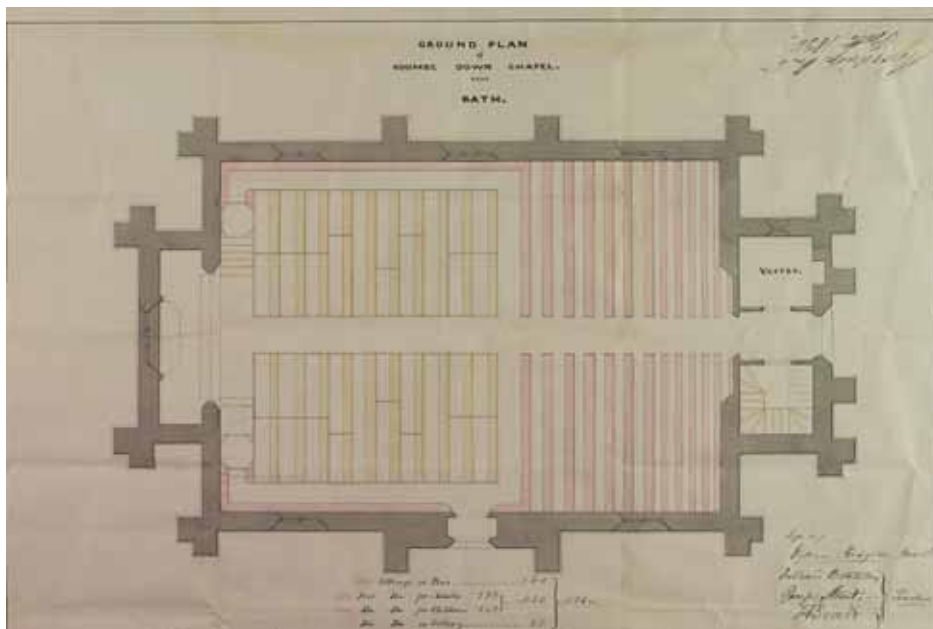
144. Henry Edmund Goodridge, Plan of existing seating, St Mary the Virgin, Potterne, Wiltshire, 1833, ICBS 01511, f.9. Lambeth Palace Library.



145. Henry Edmund Goodridge, Plan of St Mary the Virgin, Potterne, Wiltshire showing new seating plan, 1833, ICBS 01511, f.18. Lambeth Palace Library.



146. Holy Trinity, Combe Down, 1832-35, Henry Edmund Goodridge.



147. Henry Edmund Goodridge, Ground Plan of Combe Down Chapel near Bath, 1835, ICBS 01387, f.27. Lambeth Palace Library.



148. Combe Down Church near Bath, L. Haghe after Henry Edmund Goodridge, 1832-3, Bath Central Library, LP B75. Bath in Time - Bath Central Library.



149. Tower of Holy Trinity, Combe Down.



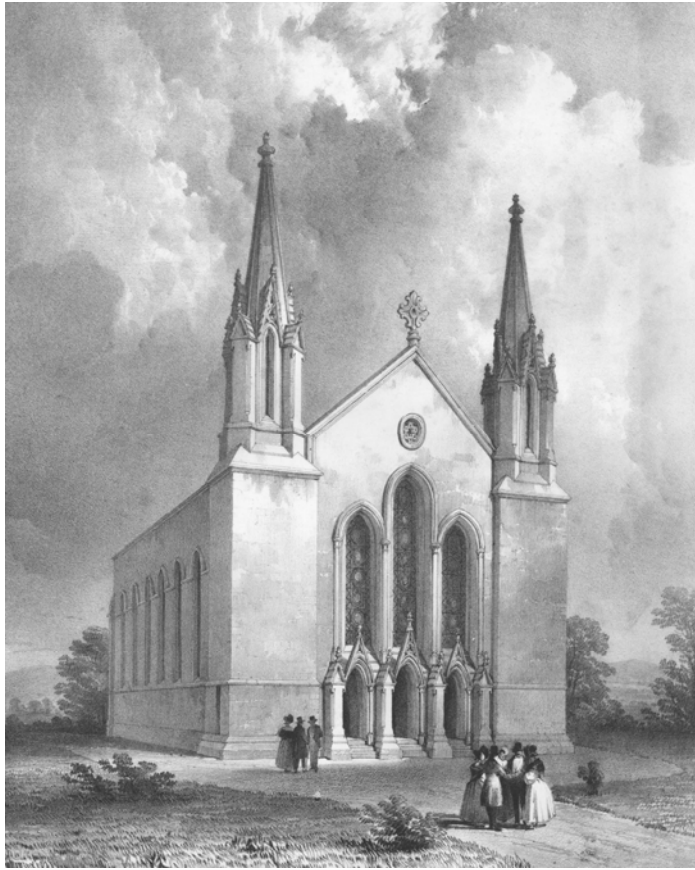
150. South Porch, St Andrew's Church, Mells, Somerset, ca.1490.



151. St Michael and St George, Lyme Regis, Dorset, 1835-7, Henry Edmund Goodridge.



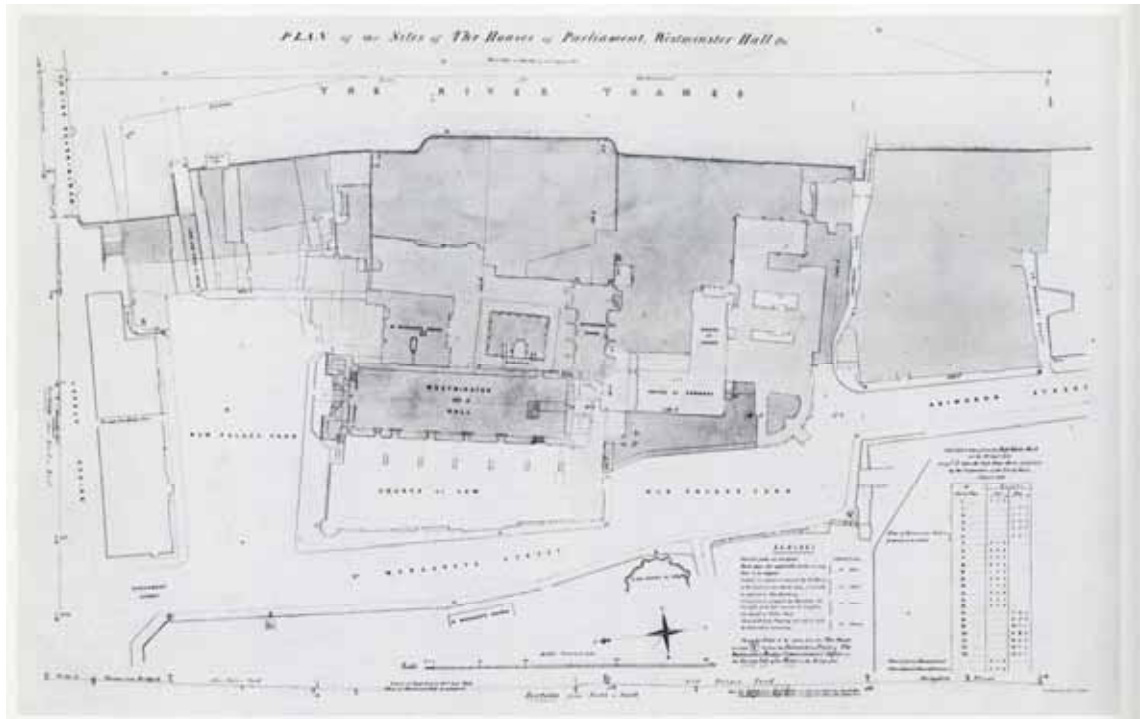
152. St Michael and St George, Lyme Regis, engraving after Henry Edmund Goodridge, 1835, copy in Plymouth Diocesan Archives, Buckfast Abbey.



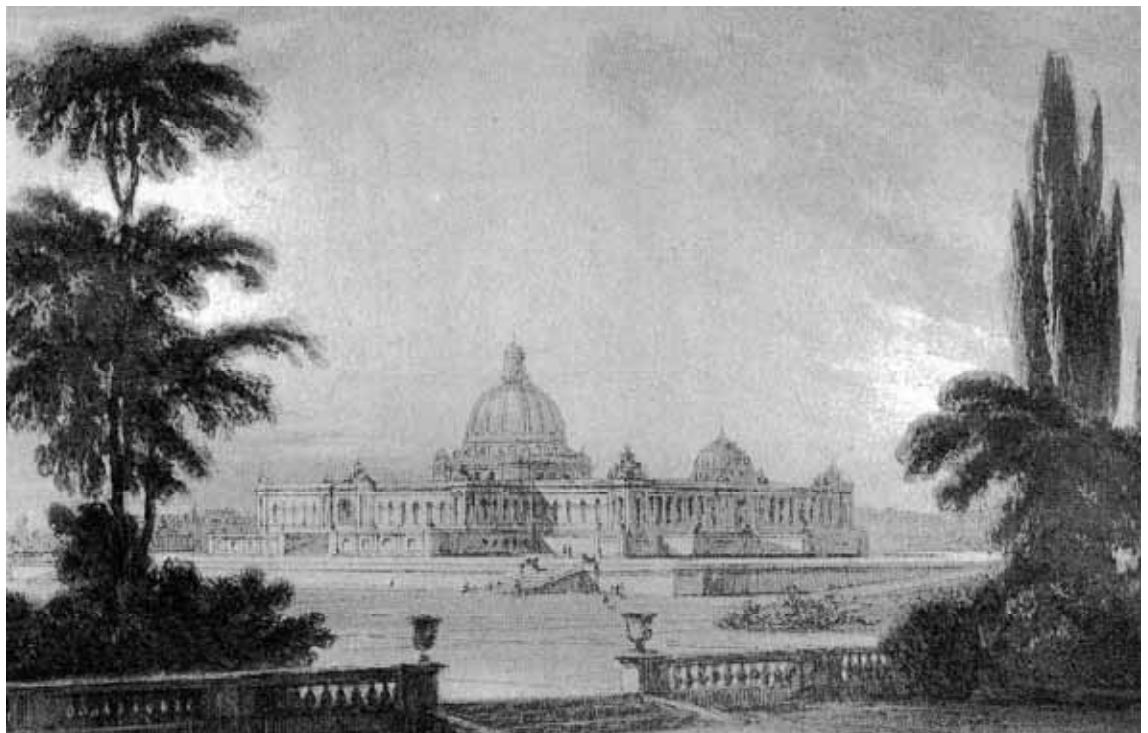
153. Henry Edmund Goodridge, New Free Church, (now Holy Trinity), Frome, engraving ca.1836, Somerset Record Office, DD/LW/220.221. Somerset Record Office.



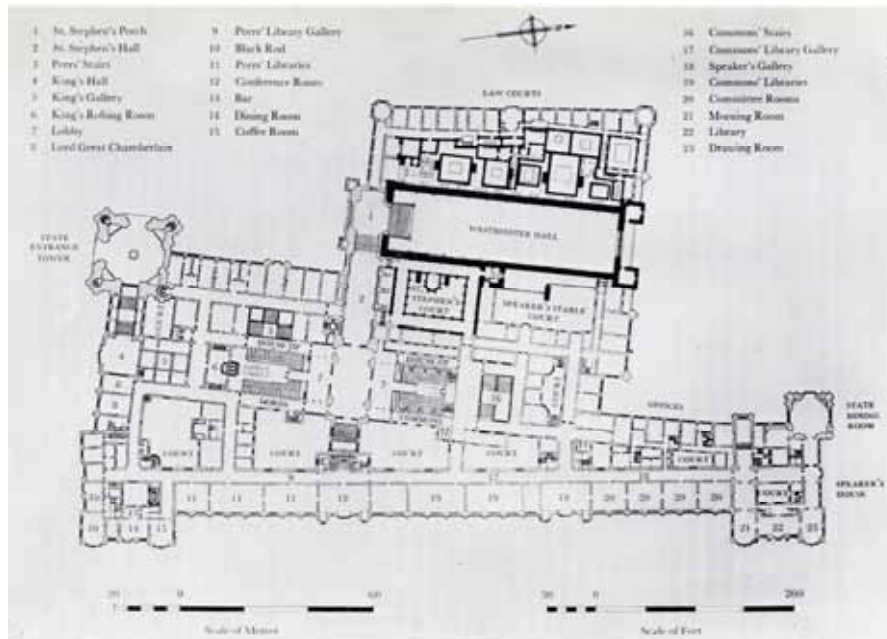
154. Free Church, Frome, 1836, Henry Edmund Goodridge.



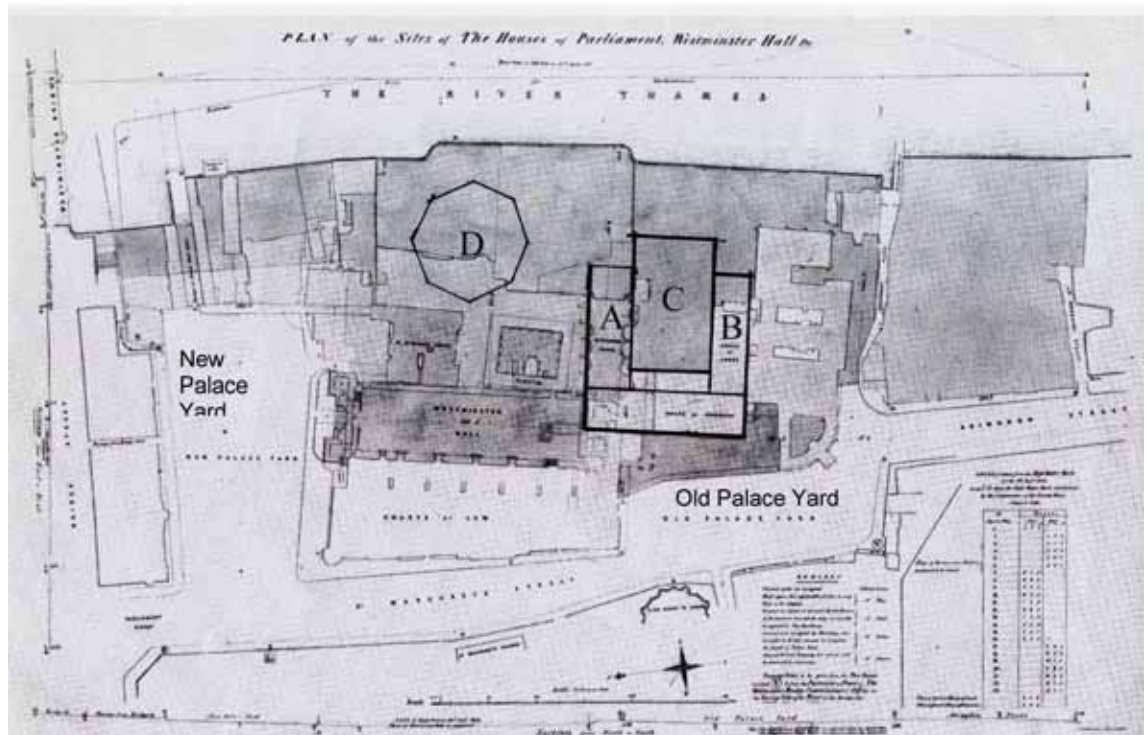
157. Lithograph sold to entrants in the New Houses of Parliament competition, 1835, Public Record Office, MPEE.751. Courtesy of The National Archives.



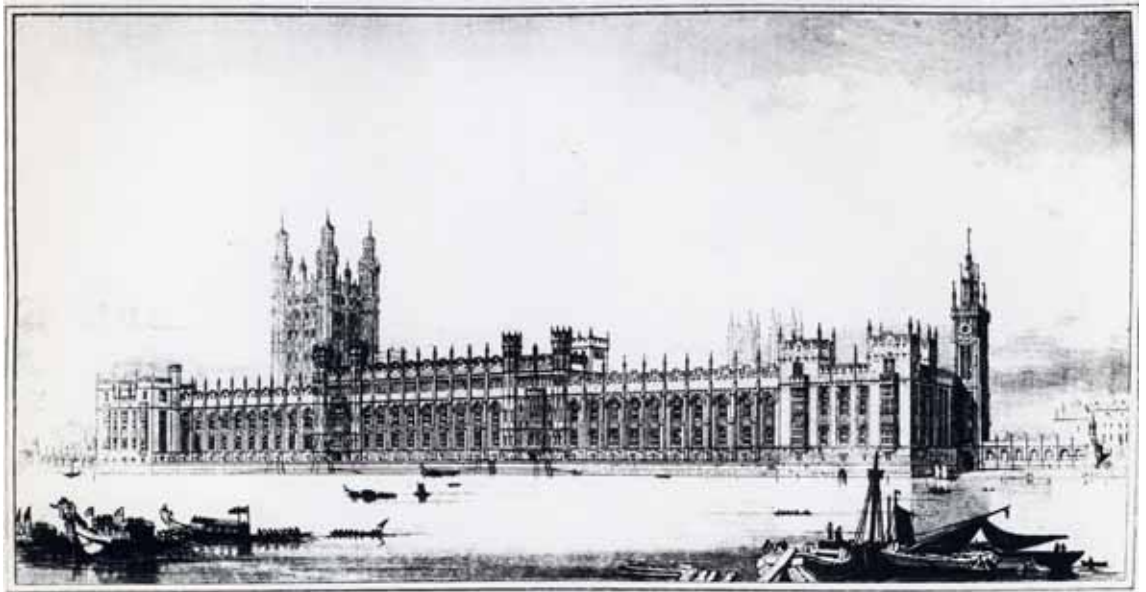
158. Sidney Smirke, Proposed design for New Houses of Parliament in Green Park, published in *Suggestions for the Architectural Improvement of the Western Part of London*, London, 1834. RIBA Library Drawings & Archives Collection.



159. Charles Barry, Competition design for the New Houses of Parliament, Plan of the principal floor, tracing from the lost original, 1835, Public Record Office, Works 29/81. Courtesy of The National Archives.



160. Possible layout of Henry Edmund Goodridge's House of Lords and House of Commons as projected on 1835 lithograph of existing buildings of the Old Palace. A. Proposed St Stephen's Hall; B. Proposed St George's Hall; C. Proposed House of Lords and D. Proposed House of Commons.



161. Charles Barry, New Houses of Parliament, adopted design, perspective of River Front, Lithograph by T. Kearnan published in the *Athenaeum*, 24 May 1836. Courtesy of Downside Abbey Library.



162. Henry VII Chapel, Westminster Abbey, London, ca.1503-9.



163. St George's Chapel, Windsor Castle, from the southwest, 1475-1511.



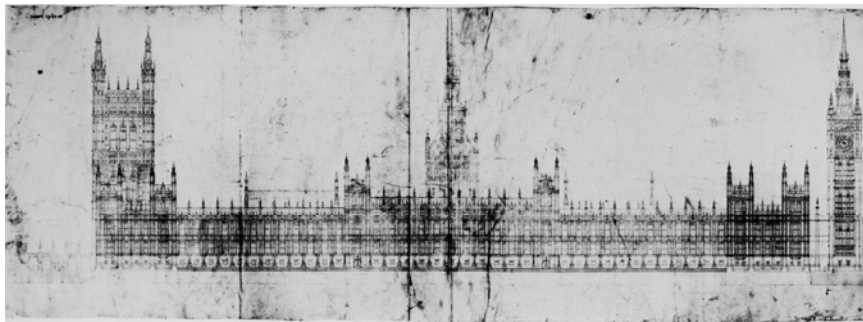
164. Rev. Harbin, View of Fonthill Abbey from Bitham Lake, 1845. This view clearly shows the extent of remains of Fonthill Abbey that existed following the collapse of the central tower in 1825 and its demolition in 1846. Beckford Tower Trust.



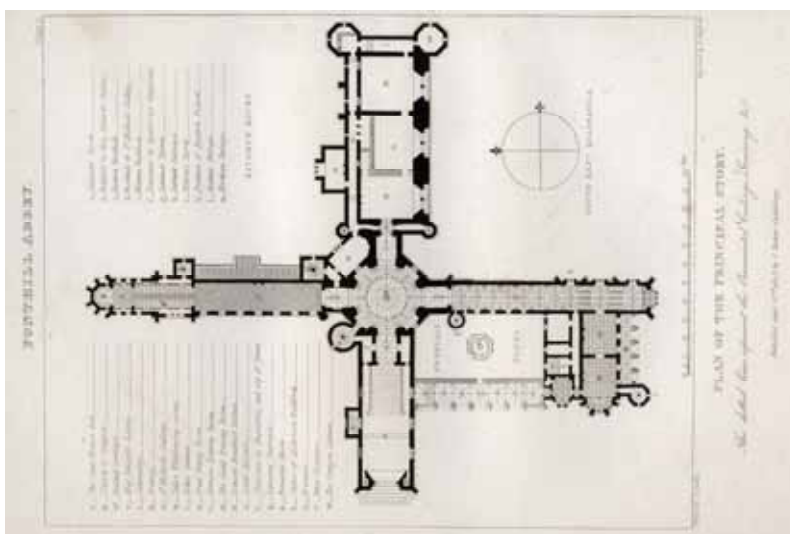
165. Henry Vann Lansdown, ruins of the Great Western Entrance of Fonthill Abbey, 1844. Beckford Tower Trust.



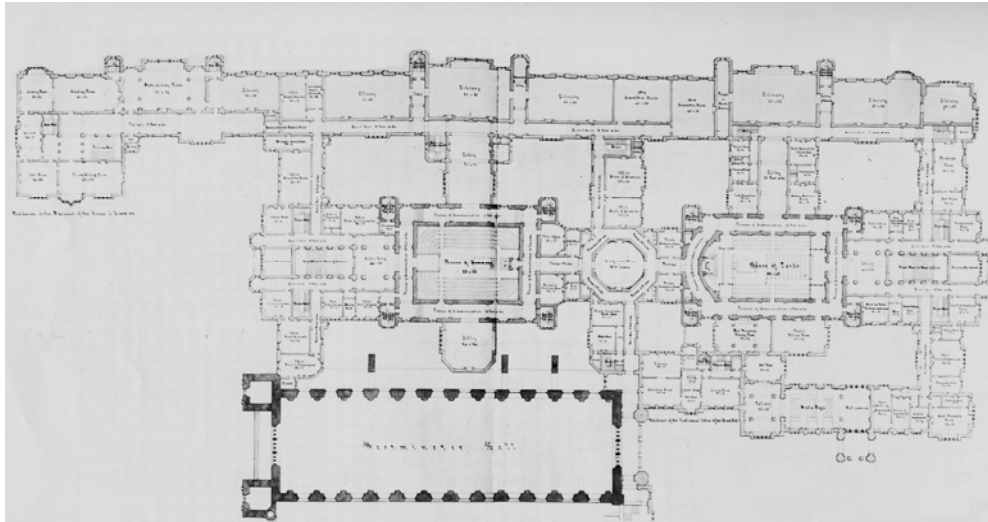
166. J. M. W. Turner, Perspective View of Fonthill Abbey from the southwest, 1799. Bolton Museum and Art Gallery, Lancashire.



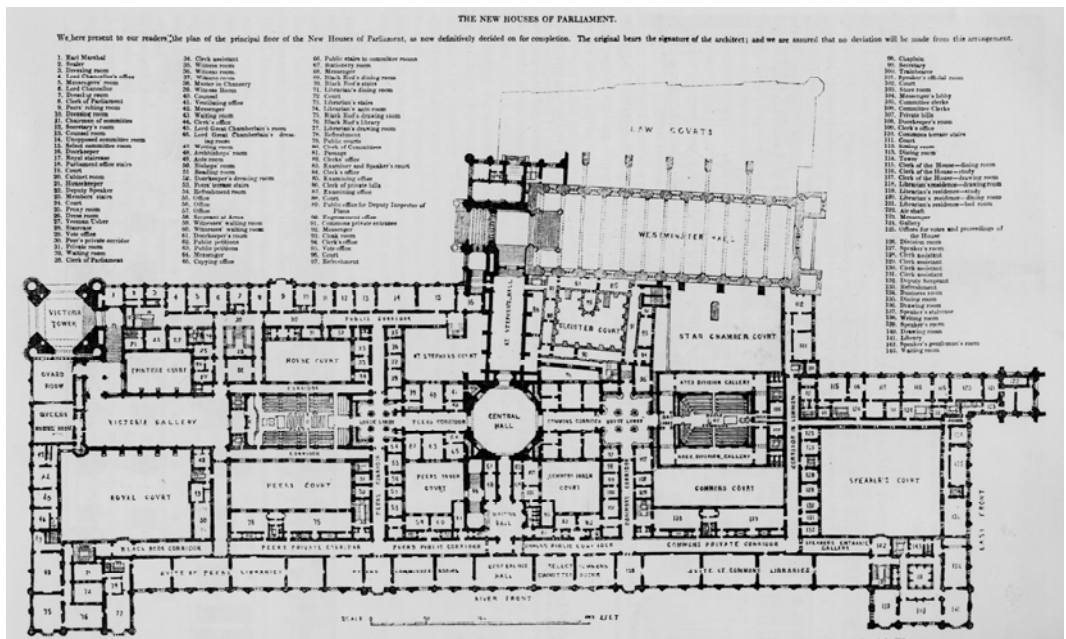
167. Charles Barry, New Palace of Westminster design with addition of Central Tower, 1842, Public Record Office, Works 29/3203. Courtesy of the National Archives.



168. Plan of the Principal floor of Fonthill Abbey, from John Rutter's *Delineations of Fonthill and its Abbey*, 1823. Beckford Tower Trust.



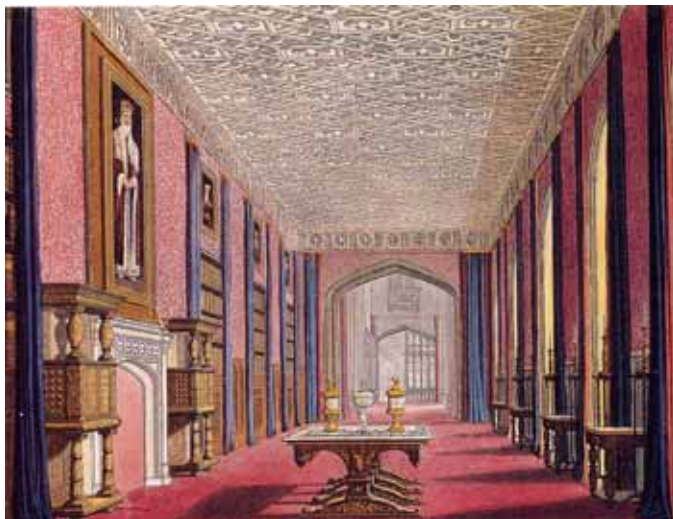
169. David Hamilton, Competition Design for New Houses of Parliament, Plan of Principal floor, 1835, Public Record Office, Works 29/50. Courtesy of the National Archives.



170. The Houses of Parliament, Plan of Principal floor, 1843, *Illustrated London News*, 3 September, 1843. Reproduced in H. M. Port, ed., *The Houses of Parliament*, Yale University Press, 1976, pl.66.



171. St Michael's Gallery, Fonthill Abbey, from John Rutter's *Delineations of Fonthill and its Abbey*, 1823. Beckford Tower Trust.



172. Kings Edward's Gallery, Fonthill Abbey, from John Rutter's *Delineations of Fonthill and its Abbey*, 1823. Beckford Tower Trust.